

continental

film review
for the aware audience



june 1969
50 cents

CONTINENTAL FILM REVIEW JULY 1969

Published and printed in Great Britain monthly since November 1952

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Australasia, Pacific & Far East: £4.0.0 (\$13.00) postage included.
EURAP PUBLISHING CO. LTD.
71 Oldhill St., London, N.16.

Second Class Postage Rates paid at New York, N.Y.

Printed in Great Britain by Letra-print Company, 71 Oldhill Street, London, N.16, for Eurap Publishing Co. (London) Ltd., 71 Oldhill St., London, N.16. Tel. 01-806 7368.

COVER PICTURE: Thelma Ramstrom in Cecil Saint-Laurent's first feature film as director, "Forty-Eight Hours of Love" which was shown at the Journées Nationales at Cannes and is coming to London in the near future.

PHOENIX 1969

CANNES THIS YEAR achieved a phoenix act of no mean proportions. Not only did it arise in the full splendour of a Mediterranean sun, with its traditions brazenly intact, but it also embraced (rather like a navel orange) an embryo festival (Cinéma en Liberté) of quite a new concept both as to the informality (sometimes extreme) of its non-paying audience and the content of its programmes.

One had, in fact, this year a clear picture of how the cinema had changed and was changing. On the one hand, the Establishment, committed to the cinema as a mass entertainment — on the other, a group wanting to 'set the cinema free' and make it a medium for common experience as readily accessible as the pen or the brush.

Within these two extremities were presented films as widely divergent as Sidney Lumet's "The Appointment" and Carmelo Bene's "Capricci"; Costa Gavras's "Z" and Eric Rohmer's "Ma Nuit Chez Maud." There were good films from both sides — and incredibly bad ones.

While the characters in "The Appointment" are symbols of earlier screen fantasies Bene's characters are rock-hard weapons that destroy these fantasies.

This is the essential conflict between the old and the new — one is prepared to work with traditional formulas, without seeming to question them, using perhaps here and there a modish element to make the film look contemporary — the other wishes to question everything — even the artist himself is suspect, for the artist has helped to establish and prolong a concept of man and his purpose that is no longer valid.

An artist such as Andrea Roublev (Tarkovsky's film is a masterpiece) refused in the 15th century to paint a Last Judgment that terrorised the people. His was not a concept of

demons and evil, but of love. The idea still persists.

It is a point in time when the commercial cinema needs a good deal of courage. When it must accept new ideas. It cannot always be left to those directors and producers who so strongly believe in what they want to do that their conviction finally wins the day.

Bo Widerberg's "Adalen 31" Costa Gavras's "Z", Lindsay Anderson's "If" and Louis Malle's "Calcutta", are major productions but very much personal concepts. The films have something important to say and say it with considerable observation of life, with technical skill and a talent for narration that engages an audience completely. These are film-makers engaged of the best kind. They can communicate.

Eric Rohmer's "Ma Nuit Chez Maud" was an engagingly played conversation piece with a particularly sympathetic performance by Francoise Fabian as Maud the girl not very lucky in love.

The idea of intellectualizing chance acquaintanceship with reference to mathematics and Pascal was a neat idea but the unusual interest in the film is the reaction on each other of three civilised people motivated, largely, by intellectual and religious ideas. Jean-Louis Trintignant caught just the right tone of reserve and it is not surprising to see that Antoine Vitez (who plays Vidal) is a professor at the Conservatoire.

Giuseppe Patroni-Griffi's "Metti Una Sera a Cena" is also a conversation piece but here the director (also the author of course) has gone to considerable trouble to make his script, what he calls, cinematic — very much in the Robbe-Grillet manner — so that past and present are one and often reality and the playwright's (Jean-Louis Trintignant) imagination are indeterminate.

It is neatly done. A playwright Michel decides to write a play in which his wife Nina is the mistress of his best friend, — Max, an actor — which is, in fact, true. But the actor is tiring of the wife and introduces her to Ric with whom he is on close terms. The three find a fresh experience but Ric finally wants Nina for himself. They live together briefly but find little joy and Ric suggest that Michel take her back. The writer is not interested but invites them all to dinner where he takes the position of lover to Nina.

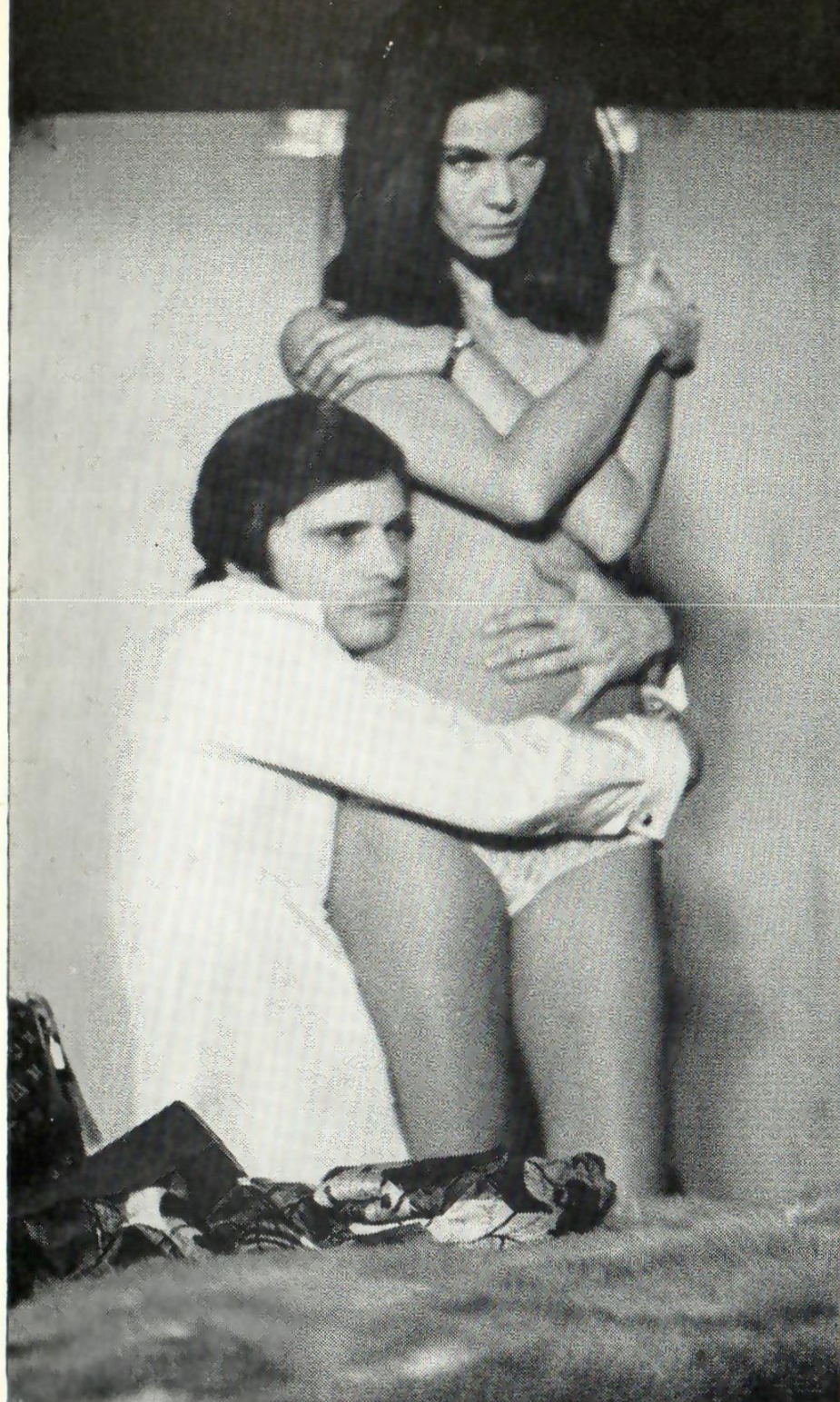
In its artificial way it is a brilliant little manoeuvre and Tony Musante makes a genuine impact as the actor, Max, and Florinda Bolkan is an actress that the young directors will be much using in the future.

Israel's "The Siege" directed by Gilberto Tofano is the story of a young widow (Gila Almagor) — her grief — the rather possessive concern of two of her late husband's friends — and her final affection for another man.

Quietly done with effective performances from Gila Almagor and Dahn

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Above: Tony Musante as Max and Florinda Bolkan as Nina. Max is tiring of Nina as his mistress and introduces her to a close friend, Ric. In this scene he reveals the attractions of Nina to Ric and the three find new experiences together. Tony Musante has the only real acting chance in the film and takes every opportunity, building up a character of strange intensity.

Below: Vlastimil Brodsky as the sacristan who is mistaken for a priest and who reluctantly assumes this role with comic, but finally tragic results. Brodsky's performance is splendidly underplayed and was one of the best at the festival. From "The End of a Priest."



Below: Francoise Fabian as Maud in Rohmer's "Ma Nuit Chez Maud." For the last two years this young actress has enjoyed a personal success in the Paris play, "La Puce à l'Oreille." Her stage experience has undoubtedly added to her assurance and as Maud she is beautifully controlled yet warm and engaging. She has recently finished "L'Americain" directed by Marcel Bozuffi and with Jean-Louis Trintignant.



Awards: Grand Prix — "If". Jury Award — Gavras's "Z"
Best Direction — Glauber Rocha (Antonio das Mortes). Best actress — Vanessa Redgrave (Isadora). Best Actor — Jean-Louis Trintignant

Below: From Miklos Jancso's "Ah! Ca Ira" in which a group of young students impose their Stalinist ideas on a small town catholic college and the popular college. A beautifully made film, the continual design of movement is always fascinating but perhaps less suited to the context than Jancso's previous films.



CANNES 1969

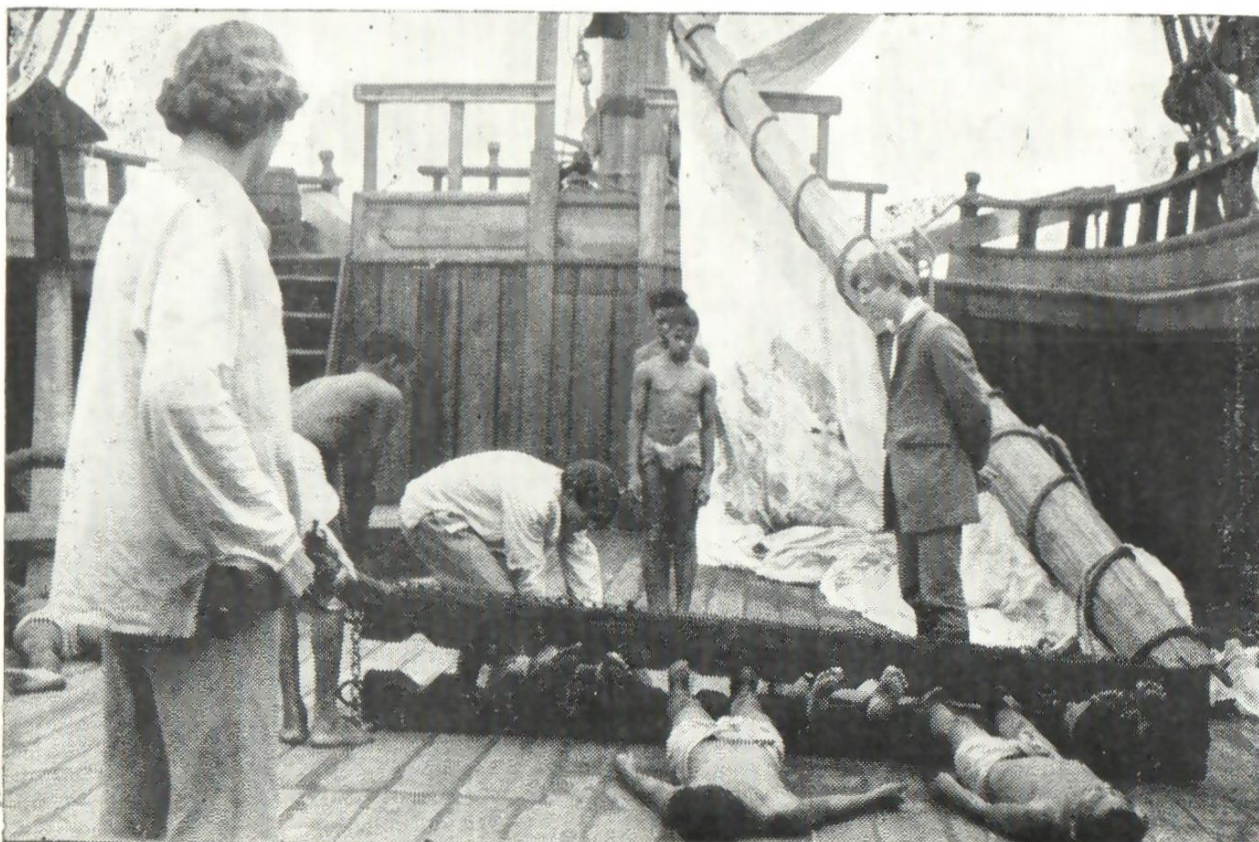
Left: Scene of protest from Costa-Gavras's powerful "Z" in which a leader of the opposition in an unspecified Mediterranean country is killed, it is believed at first in a truck accident, but on investigation there are more sinister implications.

Below: From Raffaele Andreassi's "Flashback" in which a young German soldier in the Gothic line emotionally recalls some of his terrible experiences while covering the retreat of his company.



Left: Pierre-Alain Jolivet director of "Le Grand Cérémonial" based on Arrabal's play. The film was one selected to be shown in the Journées Nationales at Cannes. It is the story of a young man who, in the face of an obsessive mother, finds his own unusual way to love.

Below: A scene from Serge Roullet's "Benito Cereno" based on the book by Herman Melville. It is 1799 — a Spanish ship is taking negroes to Peru. The slaves attack the crew killing all but seven — one is the captain, Benito Cereno, who is ordered to sail the ship back to Africa.



new french productions

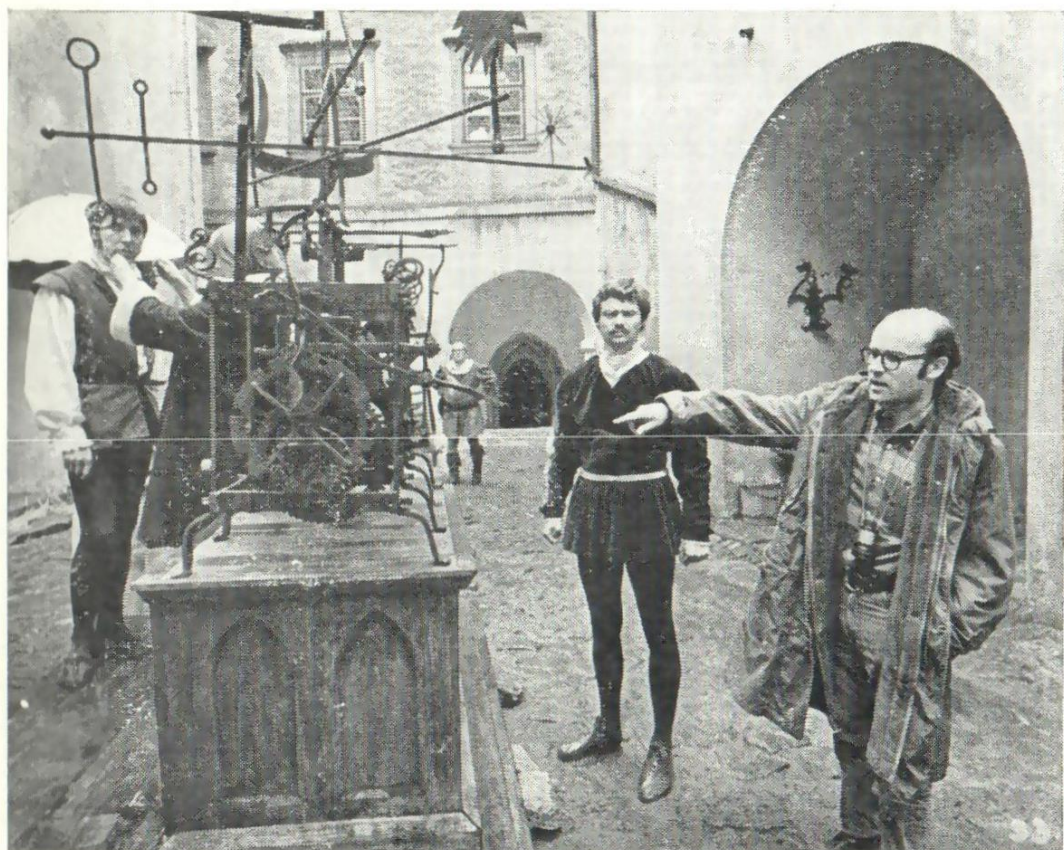
Jacques Deray, after his successful "La piscine" will film a story about the adventures of two gangsters, famous in the thirties: "Carbone et Spirito." The first will be played by Jean-Paul Belmondo and the second by Alain Delon. Around their lives Deray intends to evoke the society and the epoch.

Marcel Bozzuffi who had important acting roles in "La Vie, l'amour, la mort" and "Z" will make his directorial debut with "L'Américain." It is the story of an ambitious man who returns from America having made a fortune and who cannot easily adapt himself to provincial life. Jean-Louis Trintignant will play the title role, Simone Signoret will be the patronne of a bistro and Francoise Fabian the directress of a flat agency.

Comedian Pierre Etaix is busy on a new scenario in which the principal character will be Josephine, the first wife of Napoleon.

Jean Herman's next film will be about a huntsman in chase of a species of antelope — the Okapi. This is the title of the film.

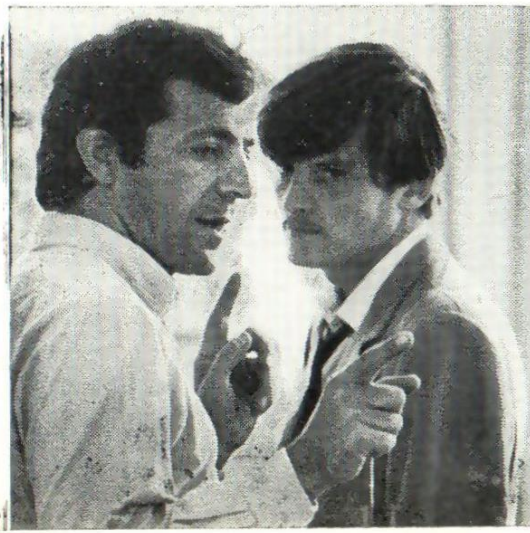
New French productions just under way include Claude Santelli's "L'Ane de Zigliara"; Eddy Matalon's "Trop petit mon ami"; Claude Lelouch's "Histoire d'aimer" with Belmondo and Annie Girardot; Sergio Gobbi's "Le Temps des Loups" with Marina Vlady and Robert Hossein; Jacques Darrighaude's "Deux Filles"; Anatole Litvak's "La dame dans l'auto" with Samantha Eggart.



Above left: Volker Schlöndorff organizing a scene from his latest film, "Michael Kolhaas", and right and below, three scenes from the production. Kolhaas is a horse-dealer who, when two of his fine geldings are appropriated by a local Junker, goes to the magistrates at Wittenberg for redress.

His case is not taken seriously and when Kolhaas's wife dies, trying to obtain justice for her husband, Kolhaas decides to take rough justice and burns down the Junker's castle. But the selfish aristocrat escapes and Kolhaas, with a small rabble of friends, sets off in pursuit.

Finally the Prince Elector hears the case and orders the two geldings to be returned to Kolhaas in the condition they were taken. But Kolhaas, for raising a rebellion and slaughtering innocent people, must be broken on the wheel.



Far left: Charles Denner as Manuel and Yves Montand as Z in a dramatic moment from the fine new French film. Left: Costa-Gavras, the director of "Z," discussing a scene with Jacques Perrin who plays a journalist who helps to unravel the mystery of Z's death in the hope of unearthing a sensational story. Costa-Gavras was born in Athens in 1933 and went to Paris as a boy where he first studied art at the Sorbonne before leaving to enrol at IDHEC, the Paris Film School.

brigitte - a very personal secretary

Illustrations this page and opposite: Brigitte Bardot and Maurice Ronet in "Les Femmes."



CLARA, A SECRETARY, is looking for work. Self-confident — her physical attributes assure her of attention — self-possessed, she lives with her fiancé whom, to his way of thinking, she doesn't love over-much.

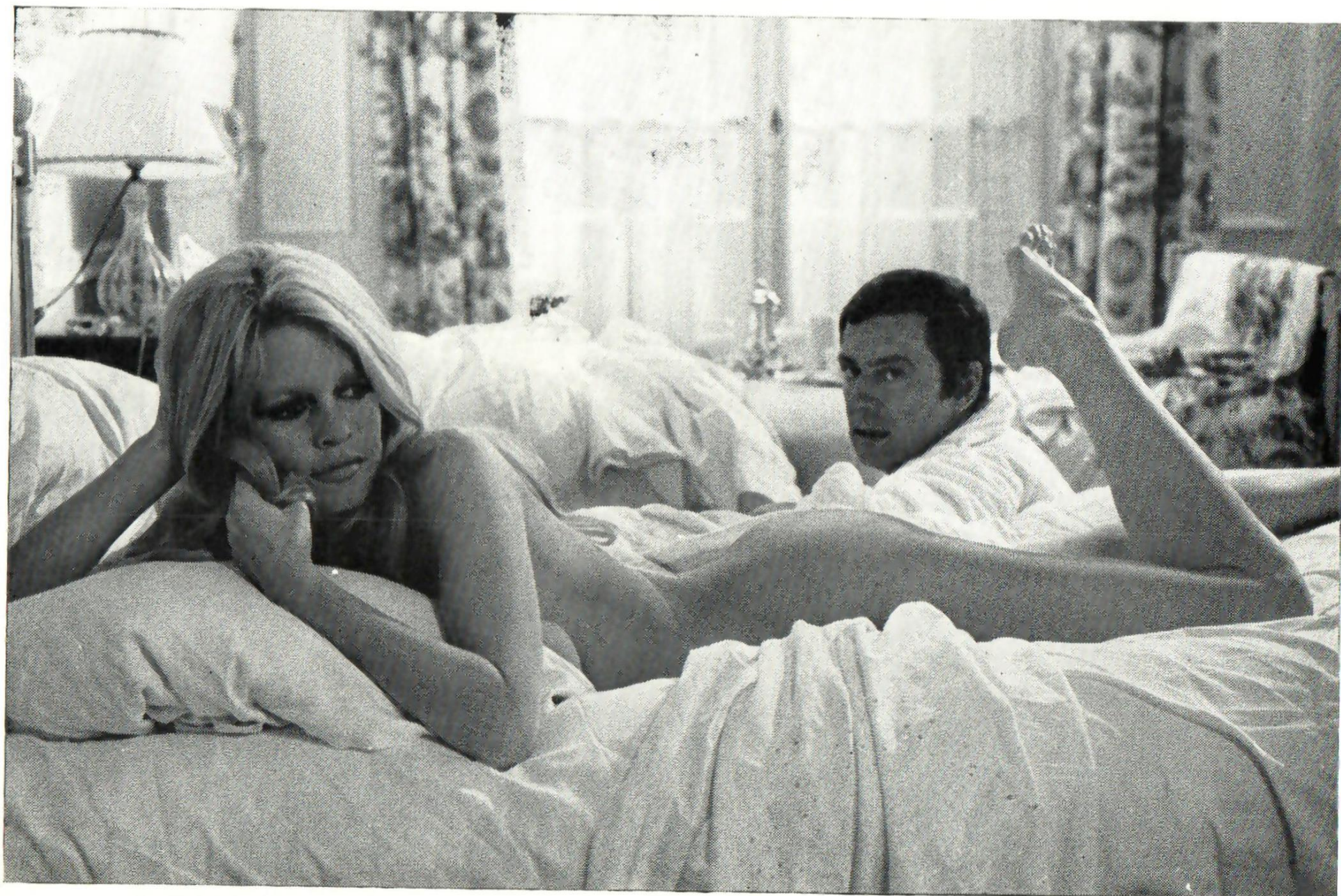
Clara is, in fact, a bit in love with herself.

Jerome is a writer who, at thirty-five, has made it by winning the Prix Goncourt. Few women can resist his manner which suggests he is completely captivated by them. But two women trap him finally into promises of marriage. He decides to leave Paris and seek the necessary quiet to write

a book of memoirs: "From Man to Women."

He must, of course, have a secretary, but rather a special kind. One expert at both office dictation and — er — pillow confidences.

Clara goes, in answer to an advertisement, to the offices of Jerome's



publisher. With some indignation she learns that she must be at the disposition of her employer at all times of the day or night, not only for dictation but to share his bed if the whim should take him.

Despite her indignation Clara

accepts this 'contrat scandaleux.'

But Jerome is no libertine — he might be termed a voluptuary who resigns himself to temptation. Despite his dictation to Clara of the thousand-and-one women who have influenced his life he has, in fact, only really

known two and his adventures with these are seen on the screen while he dictates to Clara.

A strange intimacy is created between the two and Clara (servant-mistress) becoming more and more aggressive and insolent decides to eliminate her two rivals, Helene and Marianne, and prove herself to be the one woman capable of dominating Jerome and making him suffer.

But does she? This is the film Jean Aurel is making at the moment with Brigitte Bardot as Clara and Maurice Ronet as Jerome. Marianne is played by Christina Holm and Helene by Annie Duperey.

As she did with "La musica", Marguerite Duras hopes to make the film version of her new novel "Detruire, dit-elle", herself, assisted by Sacha Vierny and Philippe Brun. Daniel Gélin will be one of the stars of this piece which, according to its first lines, was conceived as a script. Another instance of the close relationship between the new French writers and the cinema.

Two theatre producers, Pierre Kalfon and Jacques Paul Bertrand are becoming film directors. The first with "Tous les coups sont bons for OSS-117" and Bertrand with "La Servante", a film version of an English novel which will have as stars Curd Jurgens and a young unknown teenager.

Gérard Blain (remember last month's illustrations of "Caligula") is turning to direction with "Les Amis" which he is writing with André Debacque.



Right: Martine (Elsa Martinelli) and the blind-folded Olivier (Renaud Verley) in a dramatic party scene from André Cayatte's "Les Chemins de Kathmandou." Martine has been asked to strip by her lover Marss (Marc Michel) who believes that Olivier is also her lover.

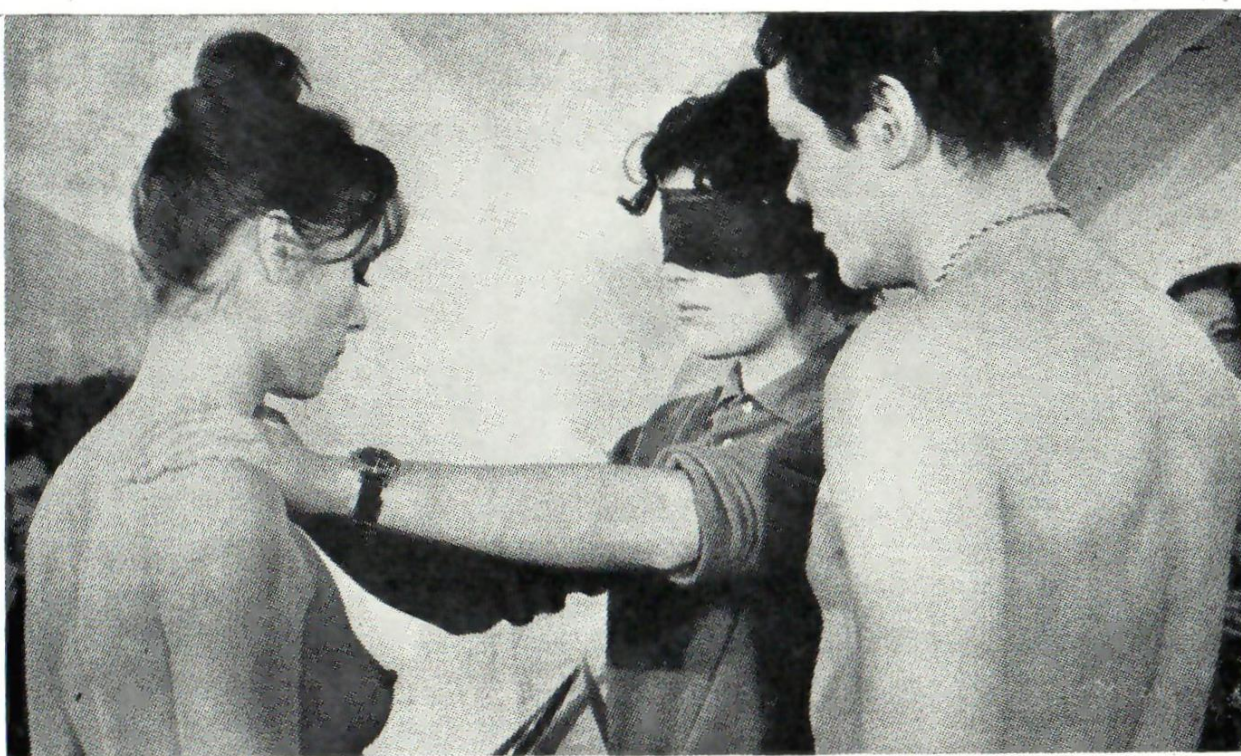
high road

WE WERE AT FIRST deceived into thinking that Cayatte's "Les Chemins de Kathmandou" was a Kiplinesque affair but Cayatte's new film starring Renaud Verley (Olivier), Elsa Martinelli (Martine), Jane Birkin (Jane) and Serge Gainsbourg (Ted) is way beyond the Victorian master and has for a theme the passion for revolution typical of today's youth.

Olivier, in fact, is the son of divorced parents and took an active part in the events of May 1968 in Paris. Disillusioned and fed-up he decides to go to Katmandu, in Nepal, and find his father (an organiser of safaris for millionaires) and to claim a regular allowance that was promised him.

To get his ticket to India Olivier goes to his mother, Martine. Martine is a model who has carefully concealed Olivier from her new lover, Marss. Marss refuses to advance any money and Olivier finally gets to Nepal by signing a contract with the Equipes Internationales de Solidarité.

When he reaches India Olivier is



moved by the work being done and the problems to be solved but he is resolved to find his father and sets off for Katmandu.

On his way he meets three hippies, one is an attractive, warm-hearted girl, Jane, and under the smiling eyes of a Buddha "ils se donnent l'un à l'autre, sans hypocrisie et sans cynisme, dans le pur élan de leur jeunesse."

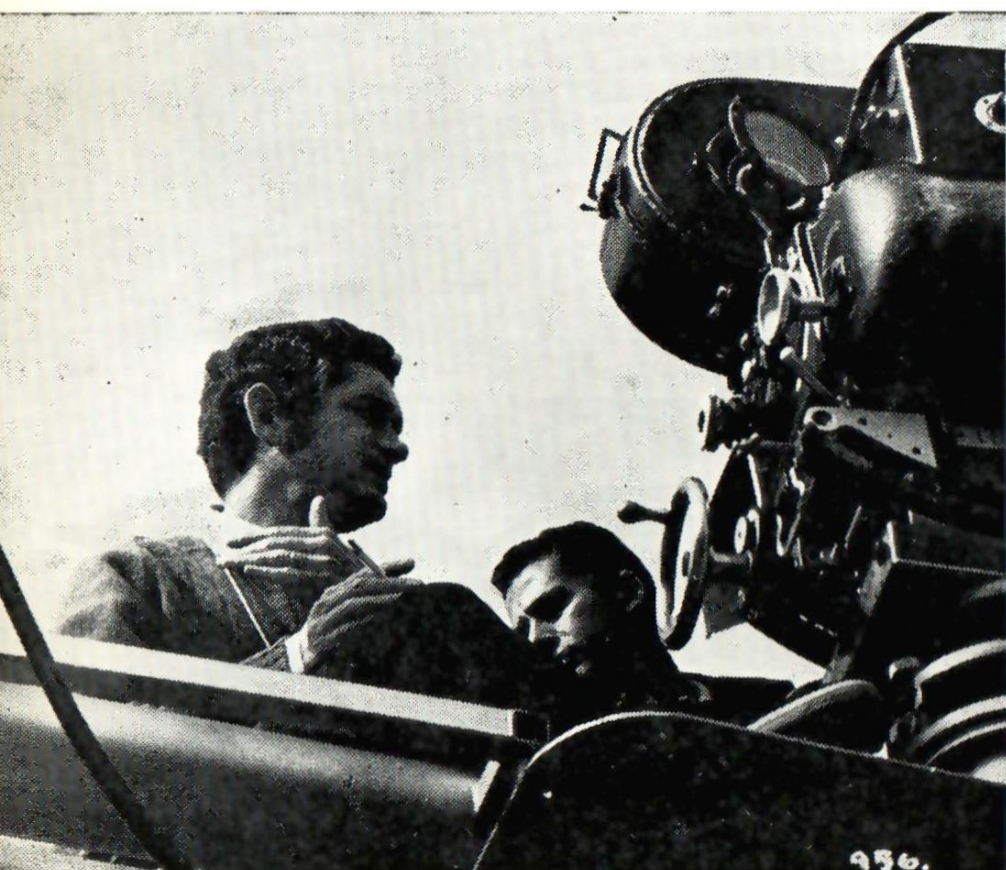
But the two part — Jane to follow her dreams of a fraternal world, Olivier to find his father. He discovers him, only to find he has no money

and lives on his wits with another man's wife and steals from the temples for amateur collectors.

Olivier seeks Jane only to find her a victim of drugs. To save her he must have money and in working for this he falls into a trap set by the man whose wife betrayed him with Olivier's father.

In a final show-down Jane is killed. For a time Olivier is in despair but finally finds a way of life with the Equipes Internationales de Solidarité whose work he has previously admired.

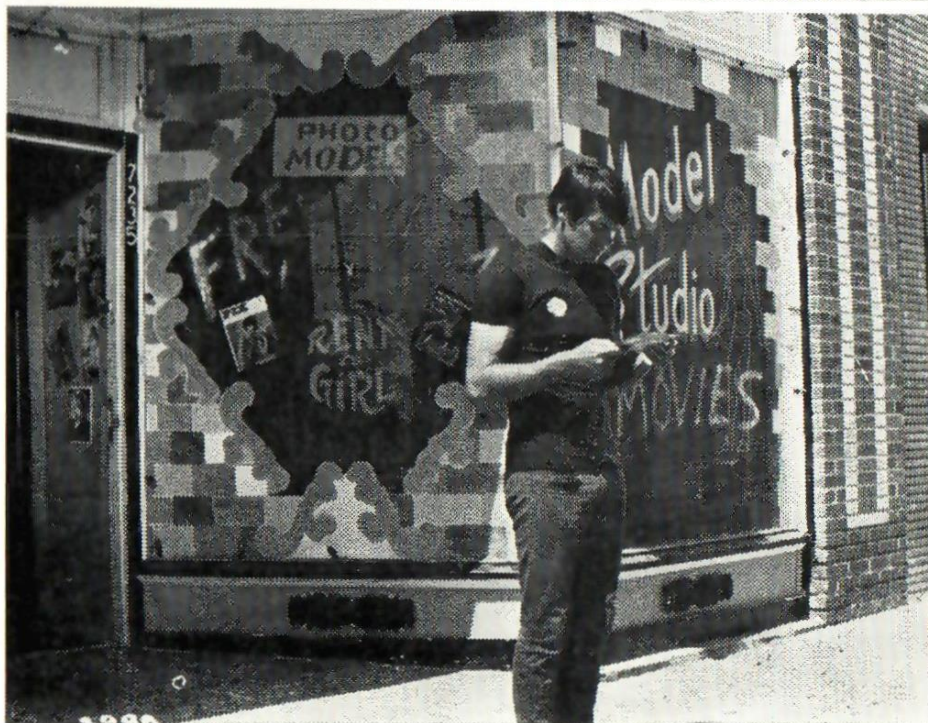
jacques demy's first hollywood film



starring anouk aimee alexander hay and gary lockwood

Jacques Demy cuts the cake while his wife, Agnes Varda, watches with a smile. Jacques Demy is one of those directors who create a personal emotional world with their work. The name Lola runs through Demy's films like a haunting chanson — a name that was inspired by Dietrich's Lola in "The Blue Angel."

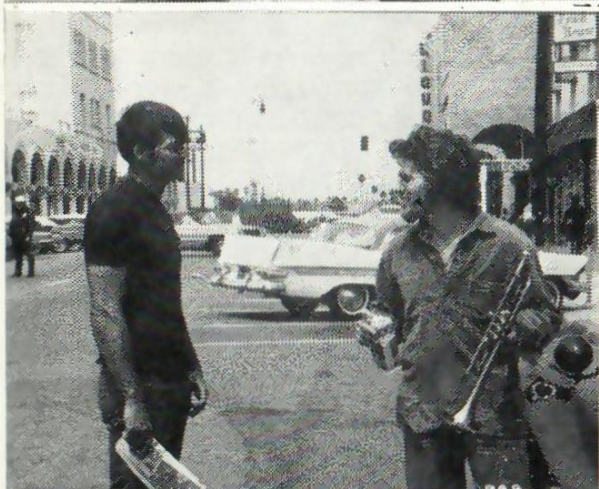
Below: George (Gary Lockwood) follows Lola (Anouk Aimee) to the model shop.



WAITING TO BE drafted, George Matthews (Gary Lockwood) has quit his job with a Los Angeles architectural firm and is living with a young actress named Gloria (Alexandra Hay), a girl he won't marry because he can't commit himself to anything or nobody. His sole possession is a sports car, which he's in danger of losing unless he can raise one hundred dollars by three o'clock.

Following an argument with Gloria, George leaves their small frame house in Venice (Los Angeles) and tries to raise the money.

Below: George (Gary Lockwood) and Gloria (Alexandra Hay) in Jacques Demy's "The Model Shop."



Above: George borrows a hundred dollars from Jay (Jay Ferguson) leader of a jazz rock group. From "The Model Shop."

In his wanderings he sees an attractive young woman, Lola, and follows her to a model shop — a rent-a-girl place where photographers pay high prices to take pictures of sexy models. Anxious to meet Lola George uses some of the money he has borrowed to hire her for a picture session but he finds out nothing about her except that she is French.

That night Gloria finds the pictures he has taken of Lola and stalks out with her friend Gerry who is helping her land a TV soap commercial.

Confused and lonely George goes back to the model shop and asks for Lola. This time a friendship is struck up. She, too, is lonely, divorced, and longing to return to France. They spend the night together. He gives her the balance of the car money to help with her fare to France and returns home to find Gloria packing and his car being towed away — but he is determined to begin again — but it won't be with Lola.

THE MODEL SHOP

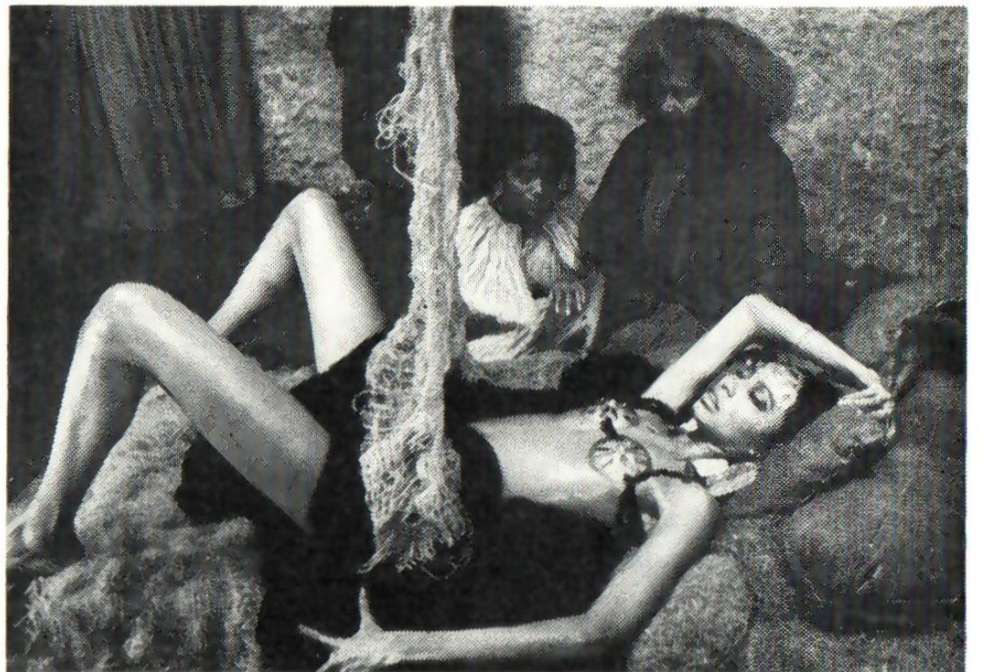


Left: Gloria (Alexandra Hay) and George (Gary Lockwood)

Below. a model for the amateur photographers (From "The Model Shop").



fellini in pagan rome



Above left: Federico Fellini goes through the motions with American actor, Gordon Mitchell, who plays a cut-throat robber in "Satyricon" who helps Encolpius and Ascyltus to kidnap the Hermaphrodite. Right: The bewitched Oenoe, played by American model Donyale Luna, lies on her couch attended by some of the village women.

Satyricon, positively no Admittance. Assuming you could have passed this notice at the Cinecittà Studios a few weeks back — and the guard too — you would have found yourself on a

sound stage with an almost cathedral silence despite the fact that you were passing and nearly falling over all types of humanity: a fat woman, a senile old man mumbling to himself, a dwarf, a woman whose black hair fell to the ground.

Fellini — rather Il Maestro — (he is rarely referred to as Federico — invariably Signor Fellini) is rehearsing a scene. He speaks in a soft, persuasive voice which seems all the more incongruous when he is put out and he raises it to a scream of rage.

The rehearsal is over. Il Maestro catches sight of the publicity man who has seen us through. He comes forward, hands in a typical Italian clasp. "I make big trouble for you."

"You certainly did — you gave two exclusive interviews to two rival magazines on the same subject and within an hour of each other."

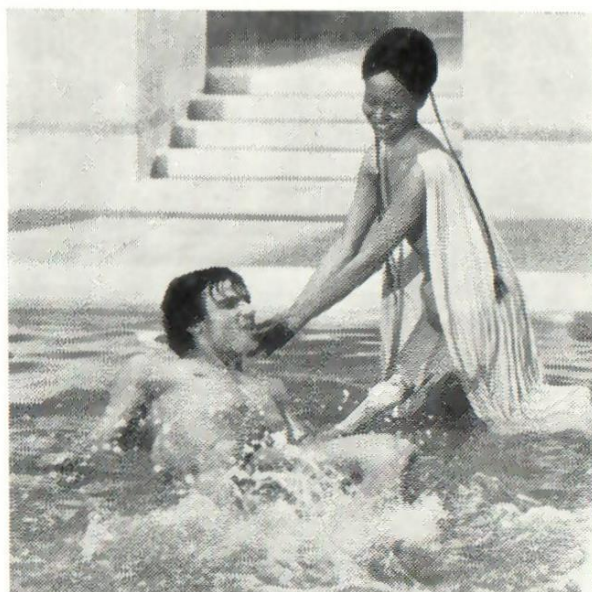
Fellini admits it then adds winningly:

Left: Ascyltus (Hiram Keller) and Encolpius (Martin Potter).

Below: Hiram Keller, as Ascyltus has his back scrubbed. The beautiful girl is twenty-one year old Hylette Adolphe from Mauritius.



Above: Seventeen year old Max Born as Giton.



"But when they telephoned me I told them it was your fault. But never mind — they know I tell such lies."

"**I READ PETRONIUS' 'Satyricon,'** says Fellini, "for the first time many years ago, in my school days, with all the amusement and prurient curiosity of an adolescent, and the memory of that first reading has always remained with particular liveliness, with an interest that slowly changed into a constant and obscure temptation."

"After such a long time, I've re-read 'Satyricon' with a possibly less prurient curiosity but the same delight as earlier, and with this new reading came the temptation to make a film of the work."

"For, it seems we can discern disconcerting analogies between Roman society before the definite advent of Christianity (cynical, impassive, corrupt, unleashed) and today's society, which is only more unfocused in its exterior behaviour because it is more problematical and confused. Then, as now, we find ourselves confronting a society in the fullness of its splendour, but already with signs of a progressive disintegration, a society in which politics is only the dull, administrative routine of a common property; in which speculation (the ugliness of its means, the vulgarity of its ends), are expressed on every level; a society in which every religious, philosophical, ideological and social belief has crumbled and been substituted by a sick eclecticism at once frenetic and impotent, and where science becomes a frivolous and meaningless load of ideas or else a gloomy and fanatical closed circle."

"If Petronius' work is a realistic, full-flavoured description of the customs, characters and atmosphere of those times, the film which we want to freely adapt from it could be a panorama, a vast canvas with a fantastic tone, a sharp and powerful allegorical satire of our present-day world."

"Mankind remains ever the same, and all the principal characters of the story seem up to date: Encolpius and Ascyltus, two students who are half bourgeois provincials, half beatniks, such as we can see in our times on the Spanish Steps in Rome, or in Paris, Amsterdam and London, go from one adventure to another — even the most reckless — without the slightest remorse, with the natural innocence and splendid vitality of two young animals.

"Their rebellion, although having absolutely no characteristic of traditional revolt, whether of faith or of desperation, whether without the will to change things or the will to destroy, is still revolt and is translated into terms of absolute ignorance and detachment from the society in which they find themselves.

"They live for each day alone. They identify themselves totally with one act after another, insouciantly putting out of their minds all that has gone before. Their interests in life can be summed up as disarmingly elementary: they eat, they make love, they go about together, vagabonding here and there. They find the means to live by expedients suited to the occasion, often frankly illegal.

"They have detached themselves from any system whatsoever, freed from obligations, duties, constrictions. They are often of a disconcerting ignorance, save for scanty and only approximate scientific information.

"Completely insensitive to the often binding principles of conventional affection (for instance, the ties of kinship), they don't even have the cult of friendship, which they consider a precarious and contradictory sentiment; and they are ready to betray and repudiate each other at any moment.

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Right: Three shots from the Trimalchio's Feast sequence in Fellini's "Satyricon." Top: Before the feast Trimalchio's guests bathe in an ornate pool surrounded by hundreds of candles. Other guests sit around the pool grooming themselves. Centre Picture: Surrounded by hand-clapping slaves, Trimalchio's wife, Fortunata (Magali Noel) dances for the pleasure of the guests. Bottom Picture: Seated at the head table at his great feast, Trimalchio (Mario Romagnoli) watches his guests.



Right: From *L'année dernière à Marienbad*. "The third great symbol is the matchstick game, which crystallises the frustration of the lover who can never win and who cannot avoid the inevitable unhappy ending. The game has a mathematical form which is Bergson's paradigm of intellectual operations" — quotation from John Ward's "Alain Resnais, or the theme of time", *Cinema One* series (Secker and Warburg, 15s.).

"total present" french literature and the cinema (2)



Once the cinema had settled down to large-scale production in the twenties one of its first demands was for big romantic (escapist) stories and one period in particular was something of a literary Klondike — the nineteenth century which saw the definition of the novel and later the magazine serial.

Stendhal (1783-1842); Balzac (1799-1850); Victor Hugo (1802-85); Alexander Dumas, père (1803-70); Merimée (1803-1870); Flaubert (1821-1880); the Goncourt Brothers (1822-1896); Zola (1840-1902); Maupassant (1850-1893); these are all writers whose stories have provided (and still provide) the screen with some of its greatest heroic moments.

If today there is the drawback that most of their best stories have already been used there is the advantage of no copyright and if one digs deep into the period, or perhaps a little earlier one may find something that can be rendered in modern terms yet retain the original prestige.

Vadim up-dated Choderlos de Laclos's "Les Liaisons dangereuses" (1782). Aurel gave Stendhal's "De l'Amour" (1822) a completely new look while Bernard T. Michel gave a fresh twist to Benjamin Constant's (1767-1830) "Adolphe."

Constant's story springs from his long association with Mme de Stael and is the tragedy of a young man who experimentally makes love to an older woman who offers him a passionate response. Adolphe tires and ends the relationship. She dies and Adolphe, although free, is left with an arid emotional life as a future.

As a matter of interest a new film version of Zola's "La Terre" is being worked on, Mauro Bolognini is preparing "Madame Bovary" and there is currently being shown in France a modern version of "The Count of Monte Cristo" directed by André Hunebelle.

But with Henri Bergson (1859-1941) and Marcel Proust (1871-1922) we come to an idea, a preoccupation, which has had a revolutionary impact on the novel and through it the cinema.

Basically it is Bergson's distinction between 'spatial' (clock) time and 'the duration' of time as it is actually experienced. It was put quite simply by Leonardo in his Notebooks: "some events seem near to the present (but in fact took place long ago) while some seem far off (but again on the contrary are quite recent)."

This seeming lapse of memory is simply a subjective view of time in which some events and people stand out (often for no apparent reason) yet, on the other hand, often appear to have some definite import in our lives, for often we find ourselves strangely moved by an atmosphere, an aroma, a situation in a strange moment of recall.

Association is, of course, the most elementary trigger for recall and working on this, opera composers up to the 19th century, loved to kill off their heroines or heroes in the third act to snatches of the first act love duet (Verdi's "Otello" is a poignant case in point).

The melancholy of happier times recalled in less fortunate circumstances and the frank attraction of nostalgia was then simply developed into a dramatic function strengthened by Freudian theories.

Proust took this further, not simply accepting that memory distorted time but that emotion distorted our concept of the past so that we get two versions of Rachel — one by St. Loup, her lover, and the other from the indifferent Marcel: and two versions of Albertine, one by St. Loup and the other by Marcel who was in love with her.

Wallace Fowle has an interesting observation in his "Climate of Violence": "For Proust, man's nature is a receptacle of the past, a kind of prisoner (la prisonnière) who may be liberated only at certain privileged moments of illumination."

It was but a short time before we had the past accepted as part of the present, and influencing it, so that Sartre writes of Roquentin in "Nausea," "the second beat of life comes to him after the living, and his adventures are discovered in retrospect." And today we have the scientific observation "of the recording forever in the cortex of every sensory experience"; "a doubling of consciousness — two states of awareness — not confused"; "a reflection of former experience."

With this material to hand it was but a matter of time before a director with the talent of Resnais should realise the special abilities of the cinema to indulge in recall and time past and come up with (in collaboration with a contemporary writer) such works as "Hiroshima Mon Amour", "L'Année dernière à Marienbad" and "Muriel", in which the present is determined by the past and in which the characters are often struck by the strange familiarities or awareness of subconscious recall.

Indeed, one can say: in which the past is present, for as Alain Resnais has said (Interview *Jeune Cinema*) — "what's all the fuss about mental flashes and returning to the past? there's nothing original about it, it's completely natural. What does it matter whether it's chronological or not? It's only the quickest way of achieving the maximum emotion. People talk of flash-backs; really I've never made a flash-back in my life, above all not in "Je t'aime, Je t'aime" — we are in a total present."

Total present — this is the key word — a present which embodies all that has gone before.

It is interesting to note that Resnais (in an interview, *Image et Son* 1962) agreed that *Marienbad* had several analogies with the world of Cocteau. And Cocteau himself wrote of time, past, present and future: "The past is only the future grown old and the present is the past still young. Past, present and future only exist by a trick of folding which allows us to make our external and quite accidental contact with eternity."

It should be mentioned that Kurosawa had, with "Rashomon", used the idea of different people rendering different accounts of a character and situation.

All this has led to what might be called a film of "dramatic texture" rather than dramatic lineage, as the music of Debussy is texture while that of Bach is linear.

Resnais (in the same interview) uses a musical analogy when he says: "I do not ask for the same clarity from "Scarface", "Accident" or a Pinter play. 'Scarface', with

its development of intrigue, gives me a pleasure comparable to certain clearly defined musical developments as in Bach or Vivaldi — a play by Pinter attacks me directly . . . in the domain of pure emotion."

"Muriel" is a good example of the 'time texture' film in relation to the characters — one senses a real depth of living, not just a person isolated in her immediate actions but a person related to her past, her current interests (the flat full of antiques) which create their own depths of interest.

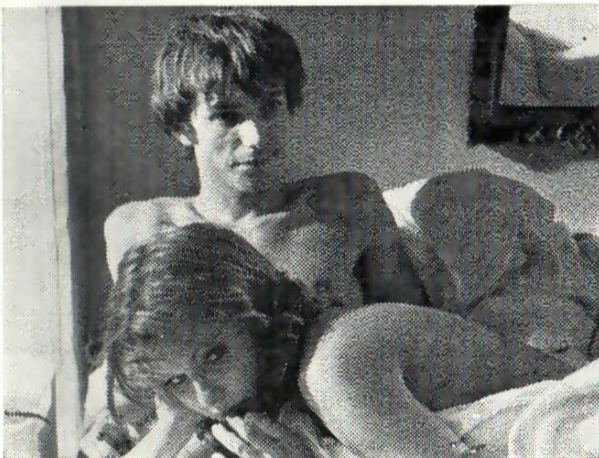
This has now developed to the film of personal texture — a personal 'total present' — Godard is the best example — which is simply a film with characters, full of the things Godard is personally concerned with, so that one becomes

aware of real life and society in breadth, not just simply a handful of characters acting out a charade which lives and dies with the film. This idea will be examined in the next article on "French Literature and the Cinema."

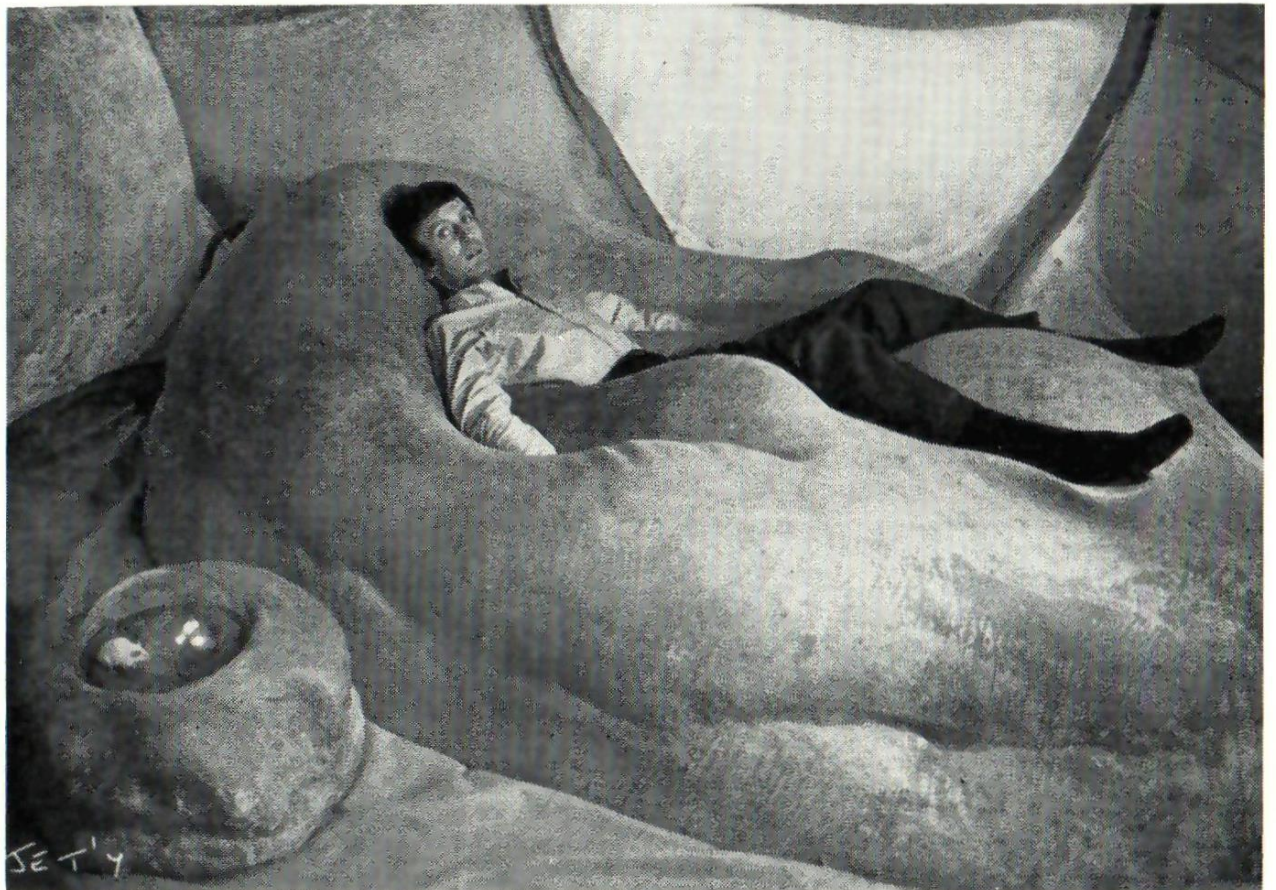
Writer-critic-surrealist — now film director, Robert Benayoun has for his first feature film, "Paris N'Existe Pas" a theme in which an angry young painter, Simon, suffers hallucinations — he can think himself into the past. He explores his own past at the same time coming across bits of his future — he relives, in his flat, the past five years spent with his mistress, Angela, and then suddenly he finds the flat as it was before he occupied it, in the mad years of the thirties and with a young girl Felicie. Simon finds himself in love both with Felicie and Angela. A story which Breton himself would have enjoyed.



Above and Below: Danièle Gaubert and rising new star, Richard Leduc, in three shots from Robert Benayoun's "Paris n'existe pas." Losey saw in Leduc a new Tom Courtenay when he saw the film. Twenty-eight, Leduc will star in Benayoun's next film, "Le Jeu des Masques" which the director-author wrote for him.



Below and bottom picture: Claude Rich, a frustrated suicide, agrees to enter a clinic in order to take part in an experiment to recall his past. From "Je t'aime, Je t'aime."



Right: Jacqueline Sieger as The Queen of the Vampires is driven around in a limousine in Jean Rollin's "Le Viol du Vampire." Part 2 of "Les Femmes Vampires."

VAMPIRISME

IT SEEMS OBVIOUS that the horror film of today is a direct descendant of the Gothic novel of the 18th century and its popularity is perhaps due to the same conditions out of which it was born.

Horace Walpole, son of Robert, was a man of culture who rejected the commercialism and rationalism of his time and sought consolation in the earlier ages of craft and quiet culture to be found, often, in abbeys and castles.

Indeed he built himself a Gothic house at Strawberry Hill and wrote what is considered the first Gothic novel, "The Castle of Otranto" in 1765. A younger contemporary of his was William Beckford who built himself an even more elaborate edifice, Fonthill Abbey, and wrote in a similar vein, "Vathek" (1786).

In these novels are all the elements of today's horror film: a background of some culture (abbey, castle, manor), an unbalanced character with a cruelty complex — it was Mrs Ann Radcliffe



(1764-1823) who introduced a sentimental (quasi-sexual) touch with an innocent girl in the hands of a powerful and sadistic villain ("The Mysteries of Udolpho" — 1794 and "The Italian" — 1797).

Thus all the elements were there

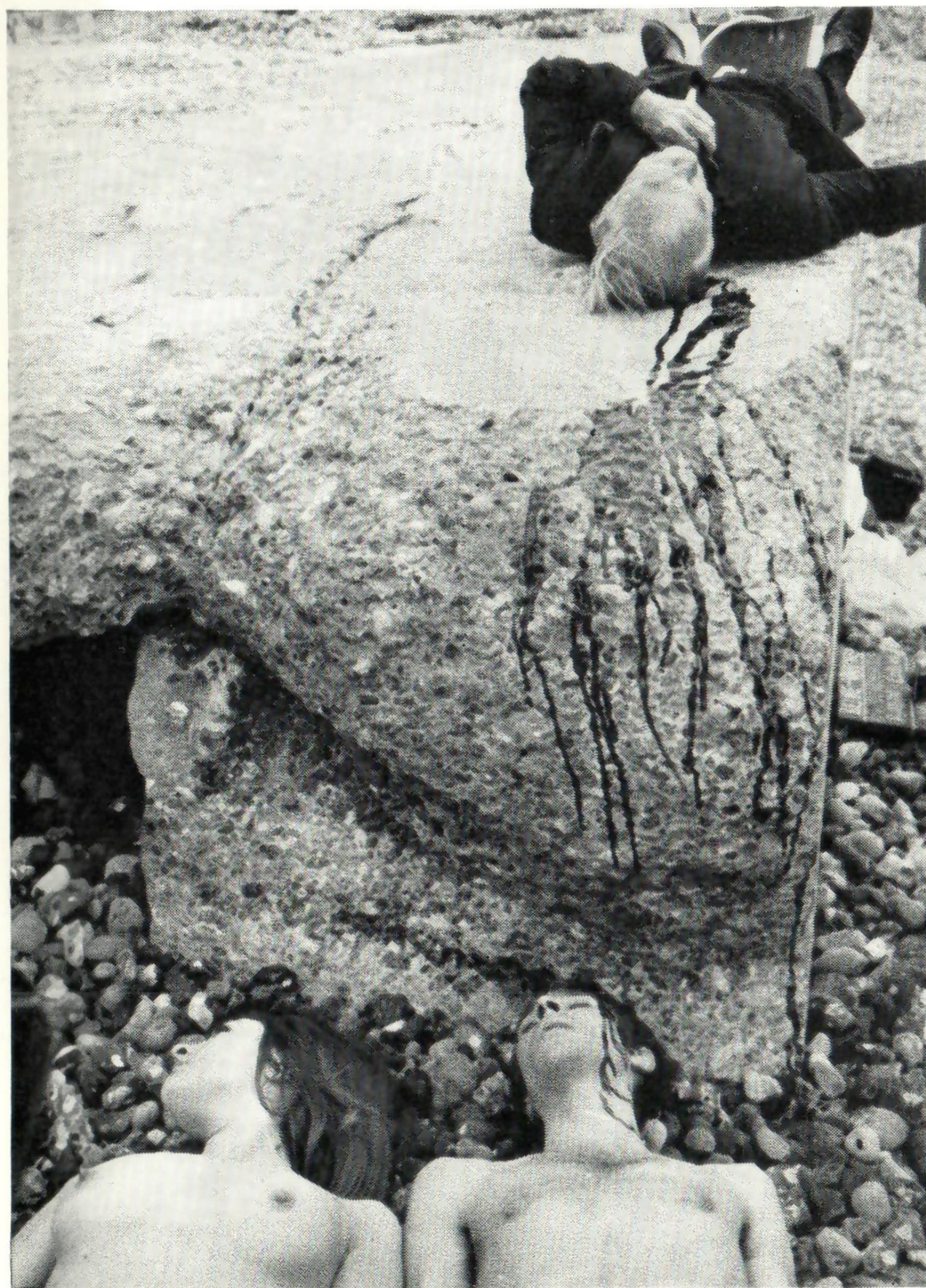
for a classic — but a classic demands a classic character. He arrived in Mrs. Shelley's "Frankenstein" (1817) and then in Giovanni Polidori's "The Vampyre" published in English in the New Monthly Magazine in 1819. The latter character, however, was to be establ-

Below left: A sword thrust disposes of Solange (Solange Pradel) in "Le Viol du Vampire." Ariane (Ariane Sapriel), fiancée of Dr. Samsky, in the 'vampire marriage' sequence from "Le Viol du Vampire."





Above left: Barbara Steele in "Revenge of the Vampire." Right: traditional demise in B. Chaouat' and P. Duvis's "Vampirisme."



ished permanently as Count Dracula in Bram Stoker's book published in 1897.

The Vampire legend, of course, goes back to antiquity — Philostratus and Phlegan of Tralles wrote of the phenomena. It is essentially a Slavic legend and still persists in some isolated areas of Eastern Europe.

The vampire lies in his grave "with fresh cheeks, open staring eyes, the skin, hair and nails still growing." At night he rises from his tomb and sucks the blood of a victim, often a person close to his earthly family.

The traditional way of killing was to drive a stake through his heart. It was thought that vampires were suicides and in England, up to the time of 1823, when the custom was abolished, a stake was driven through the bodies of suicides.

The theme was a natural for the cinema and perhaps the best interpretation remains the first, Murnau's "Nosferatu" (1921) which was a personal interpretation of Stoker's "Dracula."

1931 was a vintage year for the Vampire — Dreyer made "Vampyr" based on a Sheridan Le Fanu story and Bela Lugosi played for the first time his obsessional role in Tod Browning's "Dracula."

From then on Vampirism never really lost its hold and a formula of vampire characteristics was established. Most important perhaps was the aspect of attraction — the victim had to be attracted to the malevolent creature.

Dreyer avoids this in "Vampyr" which, as he said was inspired by Le Fanu's "Carmilla" in which the vampire is seen first as an attractive young woman. The overtones of lesbianism are obvious and Dreyer made no point of this but as Georges de Coulteray points out in "Sadism and the Movies", Vadim made us aware of this in "Et Mourir de Plaisir" from the same source.

Tod Browning was on more straight-

Concluded page 25

Left: Solange and Thomas (Bernard Letrou) are bathed in the Squire's blood. From "Le Viol du Vampire."

Right: Marisa Solinas and John Work in Sergio Pastore's "La Ragazza di Praga."

youth and the italian cinema

RENEWAL IS ALWAYS a difficult problem, both for the artist and for the producer. The artist must always consider fresh themes that will help to mature his especial talent while the film producer has to take a long view in terms of generations — the young stars of today will be the established players of tomorrow and who will take their place?

Dino De Laurentiis who has had as many stars working in his studios as any major Italian producer has recently made two important contracts with young players. Laura Antonelli has signed a six year contract with him to play in several different type films, the first being the western, "Siege" in which she plays opposite the American actor James Garner.

The other important contract has been with the young twenty-four year old comedian, Enrico Montesano to make six films in three years. Montesano has been one of the major Italian comic revelations of recent years scoring a particular hit in the TV show "L'Apocalisse" and a film in which he appeared with his cabaret friends, "I quattro del Pater Noster."

A comedian of quality in the line of Toto, Sordi and Rascel, Montesano began as an amateur, then in radio and



then at the "Il Puff" cabaret.

With the TV show "Che domenica amici" he became known to a national audience. Now he intends to film alternately with his cabaret "Il Bagaglino" and radio and TV work.

Montesano's first film will be a remake of "Come ho perso la guerra" (the film which Carlo Borghesio made in 1947 with the comedian Erminio Macario).

Young French actress Haydée Politoff is making her third Italian film — "Scacco alla regina."

A new young director is Franco Rossetti who has just started his first feature, "Delitto al circolo del tennis" based on a story of the same name by Alberto Moravia. Stars will be Anna Gael, Angela MacDonald and Roberto Bisacco.

Below: Marisa Solinas and John Work in Sergio Pastore's new film, "La Ragazza di Praga" ("The Girl from Prague").





Left: Lorenza Guenieri in Riccardo Ghione's examination of morals, manners and gear — "La rivoluzione sessuale." Also in the film was Laura Antonelli (see below).



Above: Laura Antonelli, rising new young star who has signed a six year contract with Dino De Laurentiis.

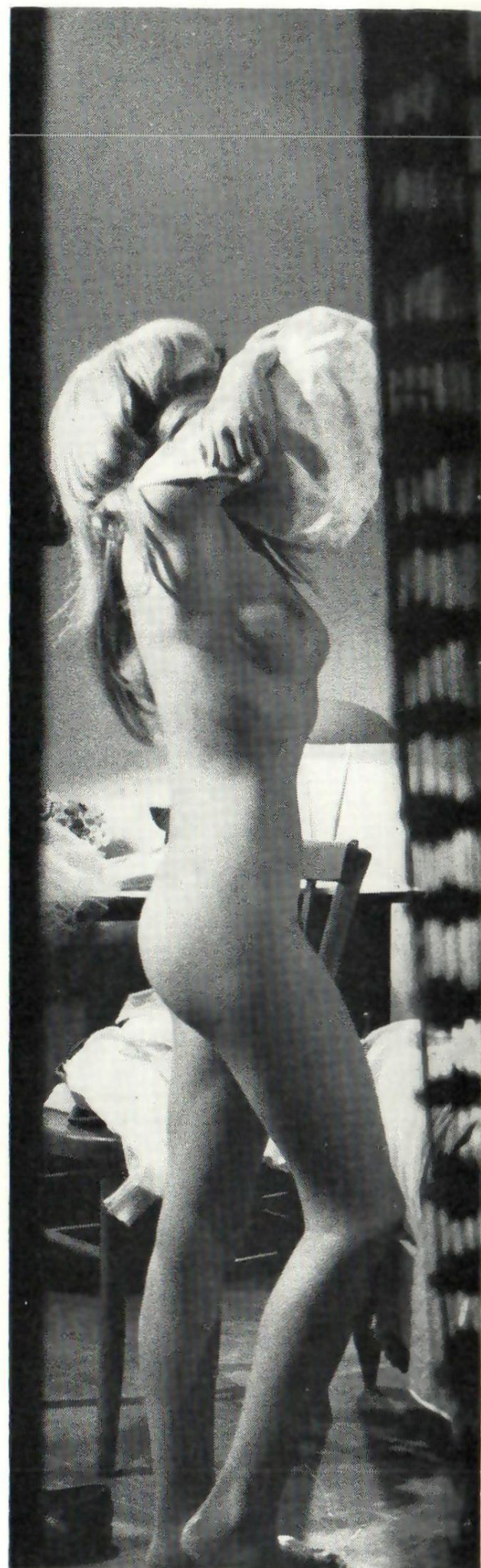
Below: John Work and Marisa Solinas In "La Ragazza di Praga."





Above: Ann-Margret in Nino Zachin's special agent thriller "Rebus" which also stars Laurence Harvey and Ivan Desny.

eros - thanatos



Above: From "Eros Thanatos."

italian notes

Luigi Comencini has begun his film about Casanova. Leonard Whiting plays the lead and Maria Grazia Buccella is also in the cast.

Franco Nero and Silvia Dionisio are the stars of Romolo Guerrieri's "Macchie di Belletto" (temporary title). It is an investigation into the death of a beat singer in Rome in which an inspector's investigations take him into several aspects of everyday life in the capital.

Paolo Spinola is busy on his "The

Invisible Woman" based on a story by Moravia and starring Anita Sanders, Giovanna Ralli and Carla Gravina. The film studies the relationship of three women: Laura, a middle class woman whose husband no longer loves her but who remains with him; Delfina, a modern young woman and Bastiana, a completely amoral young woman. Set in Milan it poses a number of questions not least among them — should a woman of today follow a traditional moral code or should she adapt herself to new concepts of living?

Below: A little daisy adjustment for "Brucia Ragazzo, Brucia."



Right: Krista Nell and Piero Lulli in "Eros Thanatos" directed by Jean Bastide.

WHAT HAPPENS when the controlling balance in man of the instinct to love (Eros) and the instinct of Death (Thanatos) is disturbed? What happens when one loves another yet at the same time there is born a terrible desire to destroy? A drama of love and yet of destruction. Is the culprit the man who transforms love into a ritual of death? Or is he a sick man, not to be punished but cured? This is the theme of Jean Bastide's "Eros Thanatos" — the two opposite poles of our life: love and death, a theme built up authentically from newspaper reports and articles and examining three cases of love and of death.

The barrister who defends one of these cases is played by Folco Lulli and other players include Piero Lulli, Umberto Liberati, Samoela Barbero, Yasha Gabor, Krista Nell and Pierre Cressoy.

After his "Acts of the Apostles" Rossellini is working on another TV film, "Socrates" in which the title role will be played by Jean Renoir.

Enzo Peri is preparing "Queen Christina" for Carlo Ponti.

Below: From "Eros Thanatos."



Marco Ferreri has donned cowboy attire for "Vento dell'Est" the western Godard is making in Italy.

Mauro Bolognini has finished "L'Assoluto naturale" and is now preparing "Madame Bovary."



Right: Irina Petrescu as Anutza and Iurie Darie as the doctor, Palaloga, in Gheorghe Vitanidis's "A Woman for a Season."

rumanian star irina petrescu

AT THE BEGINNING of the sixties a young high-school girl was dissuaded by her family from following an ambition to become an architect and instead to study at a university. But before she reached university the film director Liviu Ciulei had cast her in his "The Danube Waves" which won the first prize at Karlovy Vary.

From then on it was work in the studios and study at the Bucharest Film School and today this young woman, Irina Petrescu, is one of Rumania's most popular stars whose talent is taking her and the Rumanian cinema into the international field.

In an interesting interview with Ion Mihailescu she spoke of the directors Liviu Ciulei and Lucian Pintilie: "they have a clear and detailed picture of the film before casting, so that even when they resort to improvisation (which has a well-fined place in their work) the actress is not left alone — I can always sense myself within the already considered concepts of the character I play".

Now Irina Petrescu is in a new film, this time directed by Gheorghe Vitanidis.

The film, "A Woman for a Season", is the moving story of a doctor's love affair with a young nurse during a convalescence following a serious illness.

hungary

Below: From Jozsef Gemes' "Koncertissimo" a Hungarian cartoon in truly modern graphic style. Next month we will deal with the Hungarian films shown at the Cannes Journées Nationales.



In the glorious days of a late autumn on the almost deserted sands of Mamaia, or in the solemn silence of old Moldavian monasteries, the girl, Anutza, is aware that their shared happiness is only a brief thing.

The doctor resumes his absorbing, brilliant career. The girl is forgotten until the day when he meets the old

colleague who was responsible for saving his life. Then he suffers a crisis of conscience and revives something of the passion he once felt.

Playing the doctor, opposite Irina Petrescu is Iurie Darie, and together they make a moving new screen couple.

bulgaria

THE BULGARIAN CINEMA as a rule commands little publicity although there has been a Bulgarian film festival in New York recently. And it seems certain that on an international scale Bulgaria will be noticed for its playing host to foreign companies with whom co-production has been successfully arranged. Such films as Liliana Cavani's "Galileo"; Lizzani's "Gramigna's Lover"; "Aesop" (Czech-Bulgarian); "Small Secrets" directed by Wolfgang Staudte (Bulgaria-Germany); "The Iliad" (De Laurentiis);

Nevertheless the Bulgarian cinema does exist in its own right and while it still seems very much last-war and politically slanted the talent is obviously available.

The revolutionary theme is strong in such films as Vulo Radev's "The Black Angels", Zacco Heskia's "The Eighth" based on the memoirs of the partisan Chochooglou; Yanko Yankov's "Confession" and Georgi Stoyanov's "Birds and Greyhounds" but in such a strong dramatisation as Todor Dinov's period film "Iconostasis" it is more a question of social conflict: an artist undermines the old patriarchal order and creates new values.

An interesting debut is made by the young director Ivan Terziev with a detective film "Mister Nobody." Terziev has won several prizes as an amateur and graduated from the

Moscow Film School. The 'whodunit', he feels, is a genre of considerable interest provided it goes beyond the stereotype and seeks out characterization and background.

Metodi Andonov's "The White Room" is a film of considerable merit. In it a scientist looks back on his career with objective analysis and the director reveals sensitivity to character and mood.

"Men on a Business Trip" comprises three sketches of men, away from home, who encounter fresh relationships which influence their every day lives. The film is directed by Grisha Ostrovski and Todor Stoyanov.

Below: A shot taken on the Bulgarian Black Sea coast for Rangel Vulchanov's "Aesop" in which Georgi Kaloyanov plays the title role. The natural beauty and Greek remains are ideally suited as locations for the film.

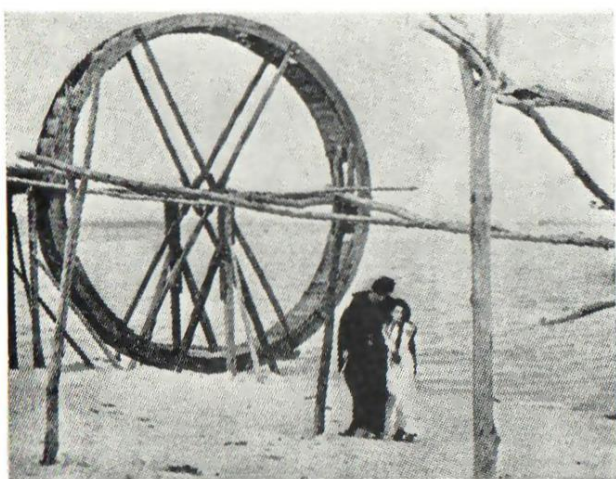
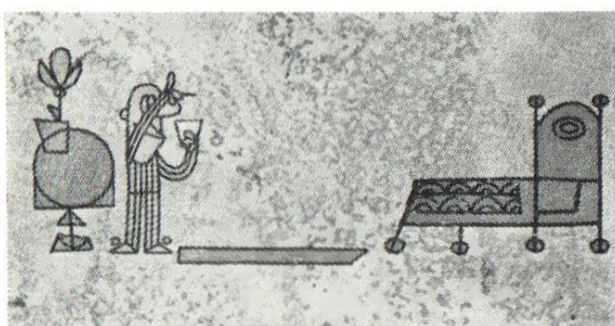


shots from bulgarian productions

Below: Nina Stamova and Stoycho Mazgalov in "Confession." Directed by Yanko Yankov it is the story of a man of the people who fought in the Spanish Civil War, was a partisan in the Resistance and a pioneer of the collectivization programme in his village. Still one of the obstacles of East-West film communication is that the East still finds politics dramatically entertaining whereas the West tends to keep it for intellectual reviews. One of the best aspects of the Western underground movement is that it is making politics and sociology exciting.



Below: From Zdenka Doycheva's "A Lullaby." Bulgarian animation has commanded respect for some time and the graphic style and technique is as modern and efficient as anywhere. Zdenka Doycheva's film is a comedy of an ordinary man's tribulations with the noise of today. Particularly interesting graphically is Stoyan Doukov's "Don Quixote" which adopts some modern sculptural ideas with comic effect.



Above: An effective landscape from "Iconostasis" written and directed by Todor Dinov and Hristo Hristov, a picture of the conflict out of which today's Bulgaria, was born.

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youth and sex from germany



Above: The three Körner boys: left — Jan, who is put out to find that his girl wears artificial pigtails; centre — Jochen and Sybille, the girl he really cares for; right — Jens, a young artist who falls in love with an older woman whom he will eventually leave for a girl his own age. From "Hot Blood", directed by Dr. August Rieger.

"Hot Blood", directed by Dr August Rieger, is another in the growing list of sex-education films. Although this tells an essentially fictional story it deals with problems that beset parents with teenage children who are infinitely more aware than their parents were at a comparable age.

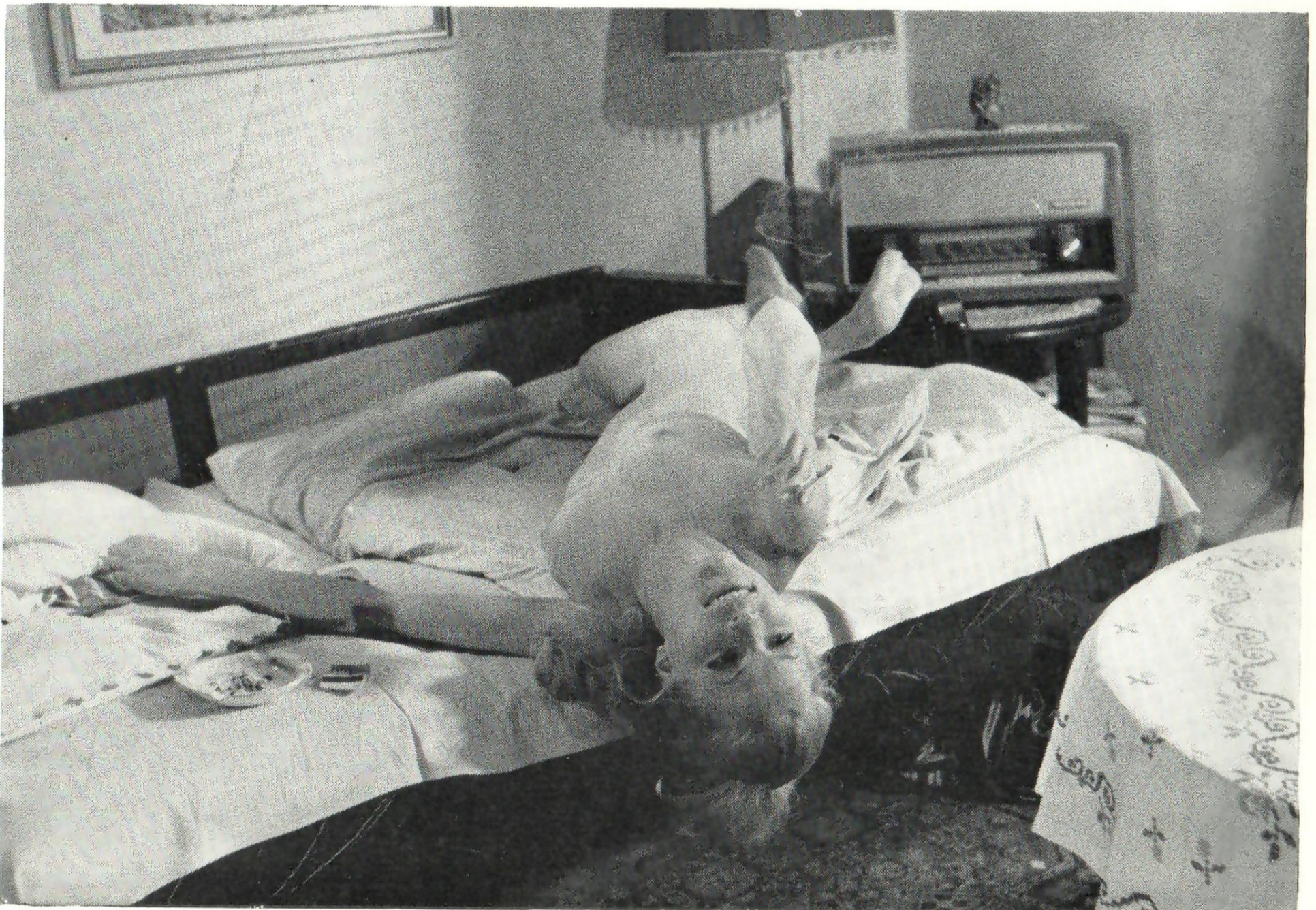
The Körners have three sons: Jens, a commercial artist age twenty; Jochen, a schoolboy age sixteen and the thirteen-year old, but hardly less aware, Jan.

Jochen is in love with a schoolgirl his own age but her mother, aware of the awakening physical element in the association, sends her away to a boarding school.

Left on his own Jochen is seduced by an older girl and then all but gets himself into trouble with another girl who wants to blame her pregnancy on to him.

The Körners are a sensible couple who are friends as well as parents to their children and the theme is that with the intelligent co-operation of parents, teachers and doctors much of the frustration and lasting unhappiness of sexual development can be avoided.

Below: From "Hot Blood" based on Marie Louise Fischer's book, "Wild Blood."





Above: A sequence from "Hot Blood" when the unhappy and frustrated Jochen turns to another girl. The players are Heinz Sonnlichler and Barbara Capell.



Below: Another sequence from "Hot Blood" previously illustrated in CFR as Peter and Sabina.



Above: Rolf Zacher and Claudia Brehmer (top) and Vadim Giovna and Vera Tschechova in George Moore's film, "Love and so on..." in which a couple with revolutionary ideals, sharing a partitioned room with a couple with more conservative ideas, assert their views of freedom.



Right: Serving maid Barbel (Christiane Rucker) and Mistress Sybille (Inge Marshall) in the 16th century episode from Rolf Thiele's comedy "Komm nur, mein liebste Vögelein (Come, my lovely little bird)".

COMEDY

CONTEMPORARY COMIC satire is now almost the sole prerogative of young directors in Germany. Ulrich Schamoni's skit on downtown Berlin, "Quartet in Bed" won the 1969 Ernst Lubitsch prize and a new director, Peter F. Schneider has come to the fore with his first feature film, a satire about the establishment and its radical opposition, "Agilok and Blubbo" (Revolutionary Kisses Venus).

Schneider has, so far, made two shorts — "Minitaurus" and "Rosy-Rosy". Trained in photography at the Prague Film School he has an assured comic touch.

In his first feature film "Agilok and Blubbo" are two angry young men who are rehearsing revolution in an isolated house in the woods. Their main intention is to kidnap 'Number One', a politician. But the attractive Michaela drops in and although wanting to help only succeeds in distracting them. The boys share not only their revolutionary thoughts but also their sleeping quarters.

"Party Photographer" is another comedy, more plainly slapstick with Rolf Zacher in the title role and Werner Finck, the German cabaret artist, aiding and abetting.



Directed by Hans Dieter Bove it concerns a young, shy TV technician, Anton, who wants to be a singer. By chance he comes into the possession of a folder of nude photographs. Be-

lieving him to be a famous photographer several girls make a play for him while a friend and chemist sees the business possibilities in the photos.

Parties are given to promote sales until the police, believing that orgies are taking place — pounce. Anton is discovered with the daughter of a police inspector — the wedding is smartly announced.

The young German Cinema is still very much encouraged by Government Grants. Four films to win money awards for producer and director are "Dwarfs also start Small" (producer and director Werner Herzog); "Isra el Shul" (director Roland Klick); "Cave of the Capucines (director Johannes Schaaf) and "Conference of the Animals" (producer and director Curt Linda). Scenario awards went to Horst Bienek for "The Prisoner" and Boris von Borresholm for "Comrade Comma."

The 10,000 marks Mannheim Festival award was not designated last year and this has now been made over to the young director Jean-Marie Straub with no strings attached. In appreciation Straub's new film, "Othon", will be premiered at the 1969 Mannheim Festival.

Less concerned with comedy but more with the adventurous-entertainment film of quality is thirty-three year old Roger Fritz known here for his "Girls, Girls." He has written and directed "Run Rabbit Run" which is the story of a young girl (Helga Ande's)



From Peter F. Schneider's comedy, "Agilok and Blubbo" starring Rosy Robert Walker and Klaus Lea.

from germany



Left: Students Werner (Thomas Astan) and Harry (René Schoenenberger) and friend in Hubert Frank's new light-hearted comedy "Do you want to remain a Virgin forever?"

From previous page.

who has an affair with a famous conductor (Anthony Steel) in rivalry with her mother (Françoise Prevost). At the Spoleto festival the girl meets a young artist and ends the relationship with the musician.

Concerned with the contemporary scene, Fritz nevertheless uses some of its glossier and colourful elements to create an interest above the narrative. He was assistant to Luchino Visconti at one time and some of the Italian's love of social detail seems to have rubbed off.

vampirisme from page 15

forward ground with "Dracula" although the victim's strong attraction for the count creates an essentially masochistic approach.

But, again as Georges De Coulteray has put it in the same book:

"But with Terence Fisher there is a return to the pure aspects of the legend: trans-Carpathian castle, scrupulous vampirology, bloody insistence and, finally and pre-eminently fascination... vampirism and the act of love are henceforth indissoluble. Death, fascination and blood rediscover their terribly sexualized attributions and the cinema its natural rights to delirium." (From: *Le Sadisme au Cinéma*).

Two French films on Vampirism have appeared recently. "Vampirisme" is a black comedy short directed by B. Chaouat and P. Duvis and, in the style of a documentary, examines the deeds and misdeeds of contemporary vampires. They remain faithful to their legend both in the family vault, which has the look of a dormitory about it, and in the city where they wander at night in

search of blood.

"Les Femmes Vampires" is a two part film totalling ninety-five minutes in which the author (also the director) Jean Rollin appears to have listed the major elements of vampirism and strung them together in a story which has four young women held in a castle in a remote part of France because the local folk believe they are Vampires. Thomas, a young psychiatrist and two friends learn of the story from the local Squire. They visit the chateau and after some analysis set the sisters free. This stirs up resentment locally and the chateau is attacked. Thomas, in love with one of the sisters, who has remained at the castle, to prove her innocence, tells her to kiss him like a vampire. Thomas in turn, becomes a monster.

But Thomas is not a psychiatrist for nothing, he is certain that it is a glandular complaint and escapes with Solange through an underground tunnel.

In the second part the Queen of the Vampires makes an appearance accusing the Squire of having been

the cause of the death of the sisters.

But the French have no real tradition of vampirism in the cinema, unlike Italy who have produced some outstanding Gothic romances, particularly those directed by Riccardo Freda and his onetime assistant, Mario Bava.

Certainly one of the best is Mario Bava's "La Maschera del Demonio" made in 1960 and which was released last year here as "Revenge of the Vampire" — it has all the legendary characteristics backed up by some very evocative photography by Ubaldo Terzano and a vintage performance by the Queen of the Horror Film, Barbara Steele.



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Academy One (GER 2981) — Truffaut's Stolen Kisses. From 5th: James Ivory's The Guru.
Academy Two (GER 3129) — Les Enfants de Paradis.
Academy Three (GER 8819) — The Red Desert.
Baker Street, Times Cinema — Repertory.
Berkeley (MUS 8150) — Benjamin and World by Night No. 2.
Cameo Moulin (GER 1653) — The Cruel Need (Greek) and Naked Playground.
Cameo Poly (LAN 1744) — Inadmissible Evidence.
Cameo Royal (WHI 6915) — Loving Feeling and Faithful in my Fashion.
Cameo Victoria (VIC 6588) — Sjöman's I am Curious — Yellow.
Charing Cross Road, Tatler (GER 4815) — School for Sex.
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Hampstead, Everyman (HAM 1525) — The Swimmer 2 (7); The Bride Wore Black 9 (7); Meet Whiplash Willie 16 (7); Boccaccio 70, 23 (7); Divorce, Italian Style 30 (7).
Birmingham, Cinephone — Where the Action is; Les Biches and The Pleasure Girls; Green Mare's Nest and Nude Kamera; The Cruel Need and The Virgins.
Edinburgh Jacey — The Bofors Gun and The Plank; A Curious Way to Love and Possessed; Where the Action is and The Serpent.
Liverpool, Jacey — Black on White and Girls led Astray; Sin, Sun and Sex and Walk the Hot Streets; A Curious Way to Love and Possessed; Manchester, Cinephone — The Naked World of Harrison Marks and Night Games; Where the Action is and Passion; Sinning Urge and Nude in Charcoal; The Bofors Gun and Strictly for the Birds.
The "Wonder of Love" is being widely distributed in the provinces this month, particularly at Birmingham, Coventry, Bristol and Luton.

CLASSICS

Baker Street — A Midsummer Night's Dream, 1st (Indefinite Run); Late Show — The Leather Boys, 6 (2).
Chelsea — A Midsummer Night's Dream, 1 (7); Juliet of the Spirits, 15 (7).
Chingford — Late Shows — The Fall of the House of Usher, and The Raven, 27 (2).
Croydon — The Tenth Victim, 1 (7); Arabesque, 16 (6); Late Show — Al Capone, and Dillinger, 28th.
Dalston — Cat Ballou, 1 (4); Goliath and the Sins of Babylon, 5 (3); The Witches, 15 (4); Frankenstein Created Woman, 22 (4); Cat on a Hot Tin Roof, 29 (4).
Erith — Late Shows — The Fall of the House of Usher and The Raven, 13 (2); The Naked and The Dead, 27 (2).
Hampstead — Les Biches, 1 (7); The Firemen's Ball, 8 (7); Late Show — Every Saturday — The Idiot, 7th; Ugetsu Monogatari, 14th; Alexander Nevsky, 21 (2); The Hidden Fortress, 28 (2).
Hendon — A Midsummer Night's Dream, 1 (7); Garbo Season — Camille, 8 (4); Ninotchka, 12 (3); Queen Christina, 15 (4); Anna Karenina, 19 (3); Closely Observed Trains, 22 (7); The Pawnbroker, 29 (7); Late Shows — The Leather Boys, 6 (2); The Revenge of the Blood Beast and Sexy Party, 13 (2); Kiss of the Vampire, 20 (2).
Kilburn — The Knack, 1 (7); In the Heat of the Night, 8 (7); Cat Ballou, 15 (7); Guess Who's Coming to Dinner and To Sir With Love, 29 (7).
Notting Hill — Silk Stockings, 1 (4); Funny Face, 5 (3); Barefoot in the Park, 8 (7); Lord of the Flies, 29 (7); Late Shows — Comedy of Terrors, 2 (5); The Pumpkin Eater, 23 (5).
Stockwell — Jack the Ripper and Flesh and the Fiends, 1st; The Premature Burial and The Saboteur, 5 (3); The Collector, 12 (3); Dracula — Prince of Darkness and Frankenstein Conquers the World, 16 (6); Fall of the House of Usher, 29 (1); The Pawnbroker, 30 (3); Late Shows — The Naked and The Dead, 6 (2).

Tooting — Morgan a Suitable Case for Treatment, 2 (6); The Good, The Bad and The Ugly, 23 (6); Hang 'Em High, 30 (6); Late Shows — House of Wax, 6 (2).
Waterloo — Little Women, 1 (7); Cat Ballou, 15 (7); Cat on a Hot Tin Roof and The Deadly Affair, 22 (7); The Good, The Bad and The Ugly, 29 (7).
Accrington — The Raven, 8th; Belle De Jour and Fall of the House of Usher, 9 (6); Late Show — The Leather Boys, 28th.
Allerton — Baby Love, 8 (7); Candy, 15 (7); Rachel, Rachel, 29 (7).
Bradford — Candy, 9 (6); Buona Sera, Mrs Campbell, 23 (6); You Only Live Twice, 30 (6).
Camberley — If, 15 (7); Special Presentation — Die Fledermaus and The Nutcracker, 11th; The Gordon, 29th; Belle De Jour, 30 (6).
Eastbourne — Seventeen and Tabu 1 (7).
East Grinstead — If, 1 (7); Seventeen, 8 (7); Late Show — The Naked and The Dead, 21st; Special Presentation — Becket, 19th.
Falmouth — Seventeen and Intimacy, 8 (7); If, 15 (6).
Portsmouth — To Sir With Love and Guess Who's Coming to Dinner, 1 (7); Sex From A Stranger and The Viking Queen, 8 (7); The Amorous Virgin, 15 (7).
Yeovil — The Castle of The Living Dead and Terror-Creatures from The Grave, 1 (7); Seventeen and Intimacy, 15 (7); 2001: A Space Odyssey, 22 (7).
Leicester Cameo — I Am Curious — Yellow and The Nude Ones, 1 (14); Love In Our Time and Curse of The Crimson Altar, 22 (7); Vivre Pour Vivre and Persona 29 (7); Late Shows — The Fiend Who Walked The West and Rodan, 7th; Peeping Tom and Drops of Blood, 28th.

tatler clubs

Glasgow Tatler Club — Sex Incorporated and French Without Dressing, 1 (7); Unfaithful Night and Virgin Youth, 8 (7); Naked Temptation and Nudes Incorporated, 23 (7); A Question of Rape and The Nude Ones, 28 (7).
Leeds Tatler Club — Unfaithful

technique

TO COINCIDE with the International Film Technology Conference and Exhibition taking place in London this month the National Film Theatre is mounting from Monday 23rd a series of programmes illustrating some of the technical innovations in the cinema from the turn of the century to the present day. The programmes, which will be presented by Philip Jenkinson, include Murnau's "Nosferatu" (shown complete for the first time at the NFT) 6.15 23rd; "Technique in the Silent Film", 8.30 p.m. 23rd; "Don Juan" (full version of the Warner Brothers classic with the original score — film stars John Barrymore, Mary Astor and Myrna Loy) 6.15, 24th; "Visual Experiments", 6.15, 25th; "Technique innovation in the Sound Cinema" 8.30, 26th.

"Angel Baby" (from Germany), "Red Angel" (from Japan) and "Hugo and Josefin" (from Sweden) are the next films due in at the Cinecenta, Panton Street.

fellini

from Page 11.

"They have no illusions about anything because they believe in nothing, but in a completely new and original way their cynicism does not go further than the calm disengagement of a healthy, concrete, singular good sense.

"A disturbing modernity, we can say of Petronius' work, but it is my intention to make of the film a more heterogeneous composition, by drawing (in an intentionally arbitrary way — with only my fancy as my guide), on episodic material from very beautiful texts from classical antiquity — 'The Golden Ass' by Apuleius, for instance, with its taste for metamorphoses, where Lucius spies through a keyhole and surprises the sorceress Pan-shila in the act of transforming herself into a bird, an owl which cries out its strident lament and flies off with wings wide-spread. "Ovid's 'Metamorphoses'. Horace's 'Satires'. Horace himself seems to me a fascinating character to represent, the elderly poet in exile, half blind, his face disfigured by a cast in the eye.

"And then the Roman populace, that cruel and degenerate crowd described by Suetonius in his 'Lives of the Twelve Caesars'."

Night and Virgin Youth, 15 (7); Sexy Gang and Some Like It Cool, 22 (7).
Manchester Tatler Club — I, A Woman, 2 (6); Naked Temptation and Nudes Incorporated, 8 (7); The Pornographer, 15 (7); Libido and Its a Bare World, 22 (7); The Fourth Sex and Venus Of The North, 29 (7).

CANNES from page 2

Ben Amotz as the widow and the man who finally consoles her, it reveals the potential of Israeli production on Israeli themes. With objective scripts much could be done in this field.

Marco Ferreri's "Dillinger è Morto" was a disappointment. Not, of course, without its moments of real irony it nevertheless asked too much of Michel Piccoli to carry the entire film with an idea that could not be extended to ninety minutes. (See CFR March for story details).

"Flashback", too, was a disappointment (see CFR March). A fine photographer, Andreassi stayed too long on the decor, but half-way through, the story begins to grip and the scene of the empty village taking on life again with the return of the villagers is nicely achieved. Here again is the difficulty of a script dominated by one character, seen for long periods alone.

Evald Schorm's "The End of a Priest" is virtually a Don Camillo idea with some new twists. The priest is only a sacristan mistaken for a priest. He becomes a considerable influence for good in a small village and 'Peppone' is the local schoolmaster whose insistence on science, rather than faith, leads him into several embarrassing situations. It has a fine wry performance by Vlastimil Brodsky but the film is over-cluttered with extraneous characters and ideas (a fair-ground dance act commenting on the action for one) and the overall impact is weakened.

"Ca Ira", the director Miklos Jancso told us at a pres conference, was a portrait of 1947, but his use of contemporary fashions, particularly the mini-skirt, prompts one to believe that his story of Stalinism twenty-years ago has its warning for today.

After two rather introvert films, Volker Schlöndorff has made a very effective — period western it might almost be called — for "Michael Kohlhaas" is

Below: Social conflict and open violence are the main elements of "Antonio das Mortes."



Above: Gila Almagor as the widow and Uri Shroni as her son in Gilberto Tofano's "Siege." Quietly effective with a good deal of originality in the script written by Dahn Ben Amotz (who plays a leading role) and the director.

a horse dealer (see page 5) and it is a straight-forward fight for justice — rough or otherwise. David Warner is first-rate as Kohlhaas — an authentic man. Anna Karina is less happy as his wife — but this is a short role.

Canada's "Don't let the Angels fall", directed by George Kaczender, is a European-style film of a middle-aged man who has the chance of an excitingly young love but returns to wife, home and boredom.

The Danish film, "The Man Who Thinks Things" began as though it might be an original science-fiction film but the story is not worked out with complete lucidity. Nevertheless the idea of a man creating material things and finally life by the projection of concentrated thought has some very effective dramatic ideas — director Jens Ravn.

violence

Glauber Rocha, as readers will know, is one of the foremost directors of the new young Brazilian cinema — the Cine Nova. "Barravento", "Le Dieu Noir et le Diable Blond" and "Terre en Transe" were major works in a cinema engagé and of his new film "Antonio Das Mortes", Rocha says, "it is a concentrated resumé of these three films."

Certainly there is the folk element which is used on a contemporary political level but the film is never folksy.

It is the story of a cangaceiros, Antonio das Mortes, who is hired by a land-owner to destroy a religious community of starving people who are led by a young girl known as a saint,

Antonio is, in fact, seen as a leader who has to cut through lust for power, political corruption, religious fanaticism, debauchery and profligacy and immorality. He does it with unparalleled violence and one draws one's own conclusions. If Rocha's previous films had a certain arty elegance of image this has certainly gone by the board. "Antonio" is a film of concentrated violence that most Europeans will find very hard to take.

'Neo-colonialism and violence' is the sub-title of the first part of "La Hora de Los Hornos" from the Argentine and directed by Fernando Solanas.

This film was shown in the Critics' Week and shows first how the culture of one hemisphere can be artificially imposed on another. There is no universal man states this documentary and the predominance of Greco-European culture is artificial and un-realistic.

The movement for independence, the right of people to make their own way is inevitably the main theme in films from Latin America or Africa. For a change "Cabascabo" (Critics Week) is a film directed by Oumarou Ganda which criticises, not without humour, the African himself and although the technique is crude by comparison it presents a point of view from which genuine advances can be made. All too often violence and fascism are linked and the result is self-destruction. The emergence of an African cinema will be slow but it will come and Oumarou Ganda lays an unsophisticated but good foundation.

Martin Sperr is one of Germany's major young playwrights and his "Hunting Ssenes from Lower Bavaria" has been a particular success. Peter Fleischmann who was born at Zweibrücken and studied at the IDHEC, Paris and worked as assistant to several French directors has now made a film version of the play — it is his second feature film.

Here is a critical look at society, in which the individual is misunderstood

Continued Page 31.

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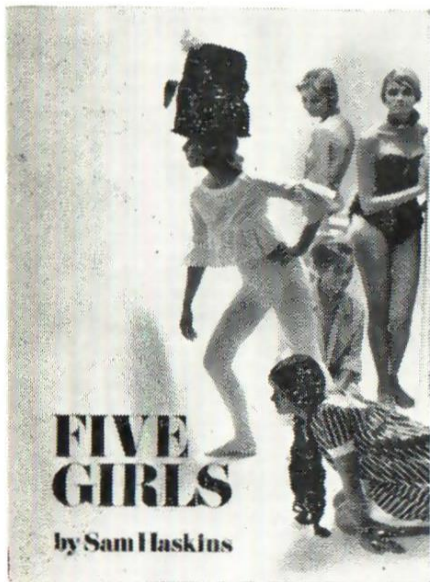
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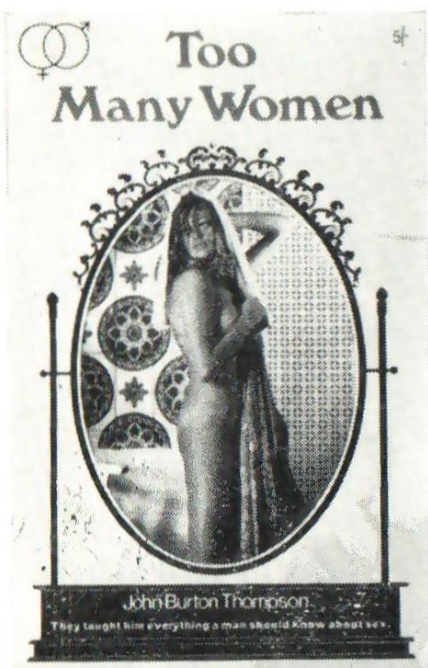
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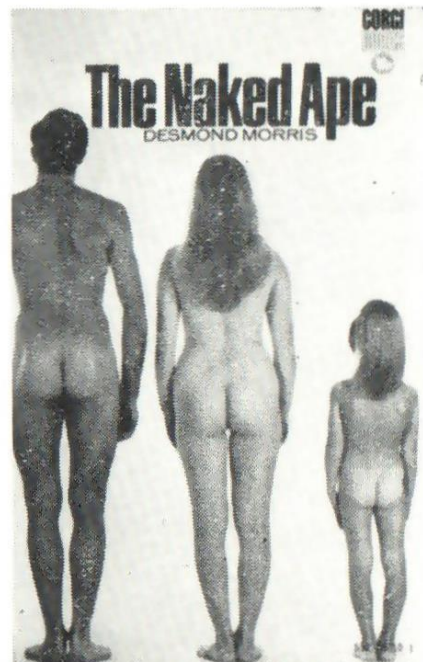


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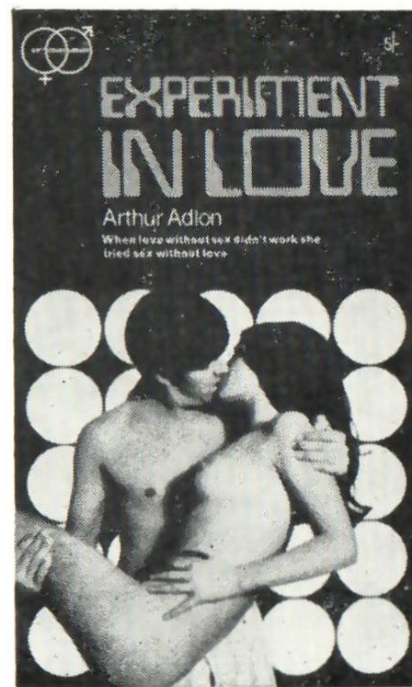


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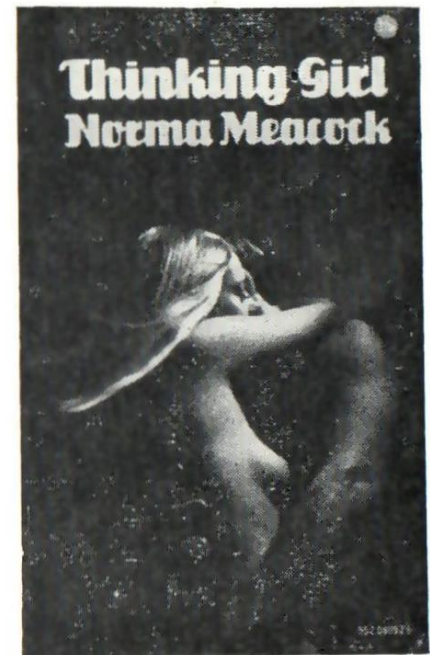


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current and coming



Above and left: Scenes from the new German film directed by Ernst Hofbauer, "Walk the Hot Streets" (Jacey Liverpool this month). Set in Cologne, a city rich with history and tradition it is also the city with the highest crime rate in Germany.

Gang warfare and the pirating of each 'other's' 'working girls' is not uncommon. Gang-leader Gustav Kell is convicted of manslaughter and sentenced to seven years. Prosecuting attorney Stauffer appeals for a verdict of murder and a 15 year sentence.

Keil's brother Paul, another criminal, tries to threaten Stauffer out of the appeal and has him attacked on the streets but the attorney goes ahead.

Stauffer's son is then kidnapped and Stauffer is given a rendez-vous which he has to keep or jeopardize his son's life. Richard Munch, Herb Fox and Beate Hasenau are in the cast.

adelaide

ON THE DEATH of her husband, Elizabeth decides to marry her young lover, Frédéric, who is none too enthusiastic as he has already begun an affair with Elizabeth's daughter, Adelaide.

Aware of the situation Elizabeth sends Adelaide back to school at Rennes and Elizabeth marries Frédéric with great ceremony at Saint-Malo.

But Adelaide in turn arouses Frédéric's jealousy and the two go off to a small hotel at Cancale where they live happily for a time.

But Frédéric is a weak character and Elizabeth relies on this. She is right, Frédéric soon wants to return and to ease matters finds Adelaide a suitor, as weak as himself.

But when Frédéric is involved in a hunting accident the two women meet on common ground and decide they will share him, in the fullest sense of the word, so as to prevent him searching for happiness elsewhere.

Playing Elizabeth is Ingrid Thulin and Frédéric, Jean Sorel.

The film is a modern adaptation of the novel by Count Gobineau.



Above: Sylvie Fenec in a scene from Jean-Daniel Simon's "Adelaide" coming soon — probably with a new title. The mirror in the illustration reflects a 'Leda and the Swan' subject.

Cannes from Page 27.

and disliked and finally destroyed. A young man, a solitary figure, returns from the town to his native village. He is thought to be a homosexual by the rough and ready villagers and is finally hounded from their midst and driven to strangling a young girl in his confused despair.

The film recalls a German or Dutch painting of the 17th century setting down the grotesque bucolic characters in all their crudity and self-satisfaction. A film that destroys with one blow all the comic country characters of the German commercial cinema.

"Pagine Chiuse" is a film very much in the early neo-realistic style directed

by a young (26) Venetian film-maker, Gianni Da Campo. After taking a degree, Da Campo taught in a college before making his first short in 1966. He hopes soon to make "La ragazza di passaggio" with Marina Vlady whose performance in "L'Age de l'Amour" (some sixteen years ago) made him first keen on the cinema.

"Pagine Chiuse" (Critics Week) is a story of a young boy, Luciano, who is sent to a religious college because his parents are separating. Happy in his country home he becomes solitary and difficult in his new enclosed environment, added to the fact that he does not understand why he has been

sent to the school.

The instructors are unsympathetic and when he turns to religious consolation communion is refused him because his superiors realise he has never made his First Communion. The film ends with a moving sequence of the boy leaving the church during the service.

The influence of Zurlini (who co-operated with Da Campo on the editing) is obvious and it has the same deliberation as the director of "The Girl with the Suitcase", but there is a genuine emotion here which recalls the best of the early post-war Italian films.

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